CATALOGUE

OF

JAPANESE COLOUR PRINTS,

SURIMONO, ILLUSTRATED BOOKS

AND

KAKEMONO,

THE FIRST PORTION OF THE COLLECTION

FORMED BY THE LATE

J. THACHER CLARKE, ESQ.

of Gayton Corner, Harrow.

FIRST DAY'S SALE.

PRINTS BY ARTISTS NOT OF THE UKIYO SCHOOL,

PRINTS BY MORONOBU, MASANOBU (OKUMURA), SHIGENOBU (NISHIMURA), KIYONOBU, KIYOHIRO, HARUNOBU, KŌKAN, KORYŪSAI, TOYONOBU, TOYOMASA, MINKŌ, BUNCHŌ, SHUNSHŌ, SHUNKŌ, SHUNYEI, SHUNTEI, SHUNJŌ, SHUNSEN, KIYOMITSU, AND KIYONAGA.

SECOND DAY'S SALE.

PRINTS BY KIYONAGA, SHUNCHŌ, SHUNZAN, SHUNMAN, SHIGEMASA (KITAO), MASANOBU (KITAO), MASAYOSHI, TŌRIN, TŌRIN'S PUPILS, ENSHI, SHARAKU, SEKIHŌ, SEKIJŌ, SEKKYŌ, YUMIAKI, UTAMARO, HIDEMARO, KIKUMARO, AND KANAMARO.

THIRD DAY'S SALE.

PRINTS BY KIKUMARO II, UTAMARO II, BANKI II, RYŪKOKU, SHIKŌ, SHIKŌ II, YEISHI, YEISHŌ, YEIJIN, YEISHIN, YEISUI, YEIRYŪ, GOKYŌ, SHŪCHŌ, YEIRI (REKISENTEI), AND HOKUSAI.

Special features of this Collection are: The large number of Hashirakake, and the large number of prints forming parts of sets.

WHICH WILL BE SOLD BY AUCTION,

BY MESSRS.

SOTHEBY, WILKINSON & HODGE.

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Monday, 30th May, 1921.

PRINTS BY ARTISTS NOT OF THE UKIYO SCHOOL.

LOT

1 **Kanō School**: Bamboo, in white on a blue ground, after TANYŪ, by MORISUME GENYO.—Tekkai Sennin, in white on a blue ground, *unsigned*.—Daikoku dancing, a SOKO TEMBOKU print, in black and white, embossed (3)

2 **Kōrin**: Twenty-two sheets of Designs for Lacquer-work, etc., after KŌRIN, in black and white (22)

3 **Morikuni** and others: Ten sheets of various Book Illustrations, in black and white (10)

4 **Sukenobu** and others: Twelve Book Illustrations, in colours, on six sheets; and ten others, black and white (16)

5 **Itchō**: A Picnic Scene in Spring-time, after ITCHŌ.—A Copy of a Chinese Flower and Insect.—Four Landscapes, in colours, single-page book illustrations (6)

6 **Rosetsu**: A Group of Nine Puppies, and a Stalk of Bamboo, in black and white, tinted brown, on silk; *unsigned*; *a reproduction of part of a makemono by this pupil of Ōkyo*

MORONOBU (Hishikawa), *d.* 1694.

7 **Book Illustrations**: Four single pages, in black and white; *unsigned*

MASANOBU (Okumura), *c.* 1685–*c.* 1765.

8 **Uma Michi**, "The Horse Road": Three Women walking and a man being carried in a KAGO, followed by his servant; YOKO-YE, *No.* 3 *of the illustrations to* YEHON SHIN YOSHIWARA SEMBON SAKURA, "Pictures of the New Yoshiwara of 1000 Cherries," black and white.—**Sawagi no tei**, "An Excited Appearance": Four Women around a SAKÉ kettle, a man with bells on a stick dancing, and another drumming on a cup stand; YOKO-YE, black and white.—**Shaving Daruma's head**, a similar form of print, coloured by hand; *all unsigned* (3)

9 **An Oiran helping her Kamuro to dress**, on one knee, arranging the folds of her OBI; printed in TAN and pale green; HOSO-YE; *signed* OKUMURA MASANOBU

10 **Hashirakake**: KŌSHI SHIDŌKEN, "The Story Teller Shidōken" (Fukai) seated at a low table with an open book of the KOSEN MONOGATARI, and holding the HYŌSHIGE with which he beats the table to emphasize the points of his story; coloured by hand; *signed* HŌGETSUDŌ OKUMURA BUNKAKU MASANOBU

*** Very rare.

SHIGENOBU (Nishimura), 1711–1785.

11 **A Young Woman** standing, facing towards the right; HOSO-YE, URUSHI-YE, *one of a series* SAN-JIN-NI SŌ MUCHŪ, "Thirty-two Visionary Forms"; *signed* NISHIMURA SHIGENOBU

KIYONOBU (Torii) II.

12 **Ichikawa Ebizo** as Yanone no Gorō sharpening an arrow; HOSO-YE, printed in pink and green; *signed* TORII KIYONOBU

KIYOHIRO (Torii), 1708–1766.

13 **Arashi Tominosuke** in female character standing on a balcony, holding a flute; HOSO-YE, in pink and green; *signed* TORII KIYOHIRO

14 **Hashirakake**: SEGAWA KIKUNOJO II in female character under an umbrella, looking backward at the fall of her robes; BENI-YE and green; *signed* TORII KIYOHIRO, *sealed* KIYOHIRO

HARUNOBU (Suzuki), *d.* 1770.

15 **Snow Scene**: A Youth and a young OIRAN standing by a garden gate, looking at a KAMURO picking the snow off a dwarfed pine-tree in a pot; *small size, upright*; *signed* SUZUKI HARUNOBU

16 **The First Cuckoo of Spring**: Three Girls standing on a stone wall of a temple looking at the bird flying; *a double-page illustration from* YEHON HARU NO NISHIKI, "Brocades of Spring"; *unsigned*

17 **View in a Yoshiwara House**: An OIRAN escorting a guest to an upper chamber; *a double-page illustration from a book*; *unsigned*

18 **Manyemon** at the entrance to Kasamori Temple meets the two fairies, who give him a magical compound.—**Manyemon** with an OIRAN and a KAMURO on the ENGAWA of a house; *two double-page illustrations from* FŪRYŪ ENSHOKU MANYEMON, "Manyemon's Feast of Love," Nos. 1 and 12; *unsigned* (2)

19 **Two Lovers** seated between two flower vases which the girl has been arranging with flowers, but is interrupted in her work by the attentions of the youth; *one of an oblong* SETTSU GEKKA *set, this being for the Flower.*—**A Wayside Tea-house** where a man is struggling with a waitress on one of the benches; *both* YOKO-YE; *unsigned* (2)

20 **An Oiran**, pipe in hand, reclining against a man lying on the floor and a WAKASHU peeping from behind a curtain.—**An Oiran** with her feet under a KOTATSU struggling with a veiled man, and a servant in the doorway watching; *both* YOKO-YE; *unsigned* (2)

21 **Street Scene**: A man pulling a girl along with him, her head under his arm.—**Two Lovers**, he kissing her as she pulls hairs out of his face with tweezers, their faces reflected in a mirror; *both* YOKO-YE; *unsigned* (2)

22 **Toko Sakazuki**, "The Bed Wine-cup," one of a set of seven prints illustrating Marriage Ceremonies. After the departure of the guests the bride and bridegroom having a final drink, with domestics waiting to arrange the bed; *oblong*; *unsigned*.—**A Girl and Dog**, a single page from SEIRŌ BIJIN AWASE; *both unsigned* (2)

23 **Detected**: A Man disguised with a KOMOSŌ's hat which conceals his face, standing outside a house where are two girls on the ENGAWA, one is holding a mirror catching the reflection of his face, and the OIRAN is catching the reflection in another mirror; *medium size*, *almost square*; *signed* SUZUKI HARUNOBU

24 **Hashirakake**: O FUJI standing in front of her father's toilet-powder shop MOTO YANAGI-YA, "The House of 1000 Willows," holding a split bamboo fan, and putting a hair-pin into her back hair; *signed* SUZUKI HARUNOBU

25 **Hashirakake**: A Young Girl ascending a ladder, and trying to break off a branch of a flowering plum tree, and the man, who ought to be looking after the security of the ladder, looking into the CHŌZUBACHI beneath her; *signed* HARUNOBU

[*See Illustration. Plate I*].

26 **Hashirakake**: A Girl, nude to the waist, on one knee before a mirror dressing her hair, and a youth pushing open the SHŌJI and looking in at her; on the floor beside her a partly unrolled letter; *signed* HARUNOBU

[*See Illustration. Plate I*].

27 **Hashirakake**: View through a circular window of an OIRAN, seated by a brazier, resting her hand on the fire tongs and reading a book by the light of the snow on the bamboos and around, an analogue of one of the Three Great Readers, Sonkō; *signed* SUZUKI HARUNOBU

28 **Hashirakake**: Two Lovers, Komurasaki and Gompachi, he with the basket hat and flageolet of a KOMOSŌ, standing side by side; *unsigned*

29 **Hashirakake**: A Tea-house Waitress standing by the TORII of a temple looking up at a cicada on the TORII pillar, she is clad in summer robes, showing her form, and holds a cup on a stand; *unsigned*; *framed*

30 **Hashirakake**: A Youth, carrying a hooded woman on his back, stopping under a willow at the edge of a stream to see if her face, reflected in the water, is true, or that of a demon; printed in pink and a greenish grey, but faded; *signed* SUZUKI HARUNOBU; *framed*

KŌKAN (Shiba), 1747–1818.

31 **Copper Plate Engraving**, coloured by hand, apparently a View of Paris with the Seine in the centre, looking towards the cathedral of Notre Dame; *unsigned*; *c.* 1787

KORYŪSAI (Isoda), 1720–*c.* 1782.

32 **I-ba Some**, "The First Shooting." A Youth kneeling at the edge of an open house letting fly an arrow, and a girl standing by holding his sword; *medium size, almost square*; *one of a set* GOJI HAJIME, "Five First Works" (of the New Year); *signed* KORYŪ

33 **Jin**, "Love"; An Interior, with a blossoming plum tree showing outside; a young girl kneeling in front of a screen, and her mother standing shaving the back of her neck; on the screen the Emperor Nintoku watching the peasants harvesting rice; *large size, almost square*; *one of a set* GOJŌ, "The Five Cardinal Virtues"; *signed* KORYŪSAI

34 **Yuino**, "The Exchange of Presents" at the time of espousal. A youth and a girl in a room, he giving her a list of presents on behalf of the bridegroom, and faces looking through the broken paper shutters; *one of a set* FŪRYŪ KON-IN RYAKU-SHIKI, "An Epitome of the Marriage Ceremonies"; *signed* KORYŪ

35 **Fujiwara of Tsuru-ya**, seated by a writing table dreaming of Daikoku and his treasures, while her two KAMURO are looking at a book; *medium size, almost square*; *signed* KORYŪSAI

36 **Niwaka Characters**: A group of four women, three dressed as men engaged in a NIWAKA dance; *medium size, almost square*; *one of a set* SEIRŌ NIWAKA KYŌGEN TSUKUSHI, "A series of Niwaka plays of the Tea-houses"; *signed* KORYŪ

37 **Niwaka Characters**: Matsuo and Knabo-hiki standing beside the bullock carriage of Lord Shihei; and Five Women as the five male poets of the ROK'KASEN, four being in attendance on Yasuhide; *both from the foregoing series*; *signed* KORYŪ (2)

38 **A Youth as Narihira**, seated on the balcony of a house looking on to a stream, turning to speak to a woman behind him.—**A Young Lady as Komachi**, holding an open umbrella as she passes a bridge, followed by a page; *both medium size, almost square*; *from a set* IMAYŌ FŪRYŪ ROK'KASEN, "The Six Poets in Modern Style"; *signed* KORYŪ (2)

39 **Tokiwagi of Kana-ya** out walking with a KAMURO on her far side, and another behind, passing to the left; *large size, almost square*; *one of a set* SEIRŌ JU-NI HITOYE, "Twelve Tea-houses, singly"; *signed* KORYŪSAI

40 **Scene in a Tea-house**: A party of two men and four girls, one of the men pouring out SAKE; *full-size, oblong*; *from an erotic album* SHIKIDO TORIKUME JU-NI BA, "A Series of Twelve Paramours"; *signed* KORYŪSAI

41 **Evening Cooling**: A Girl and two small boys carrying a low bench down to the edge of a stream; *large size, almost square*; *with title* FŪRYŪ YARYO NO KEI, "View of a Fashionable Pleasant Evening"; *signed* KORYŪ

42 **Illustrations of Songs.** KAKITSUBATA, "Iris lævigata." Two lovers in front of an ANDON, she trying to reach her pipe, and he holding her back.—KAMISUKE YORU NO NADESHIKO, "Night Pinks and Hairdressing." A Woman dressing a man's hair as he kneels before a mirror.—KAOMISE SOGA: A Man with folded arms kneeling behind a woman in front of a KOTO; *three of a set*; *medium size, almost square*; *signed* KORYŪ (3)

43 **Meichō Zashiki Hak'kei**, "Eight Indoor Views of Celebrated Birds." HAITAKA AKITSUKI, "Autumn Moon and Female Falcon." A Man standing holding the mother bird, and a girl on one knee holding a fledgling.—TSURU NO KIHAN, "Return of the Cranes." A Youth reclining and a girl standing, both looking across a balcony watching the flight of two cranes; *medium size, almost square*; *signed* KORYŪ (2)

44 **Meichō Zashiki Hak'kei**: ŌMU BOSETSU, "Evening Snow and Parrot." A Girl standing watching a youth squatting and giving a parrot a nut.—KINKEI YORU AME, "Evening Rain and Golden Pheasant." A Youth reclining beside an OIRAN sitting on her heels, both looking at a caged bird, while the rain drives by the window; *both signed* KORYU (2)

45 **Kyōkun Mune Kurabe**, "Comparing the instruction of the Heart." A group of six classes of people constructing a large character KOKORO, "Heart"; *medium size, almost square*.—HI, "Fire." A girl looking at a youth lighting the lamp of a MAWARIDŌRŌ, or wheel of life; *medium size, almost square*; *one of a set* FURYU GOGYŌ RISHŌ, "The Congeniality of the Five Elements"; *both signed* KORYU (2)

HINAGATA WAKANA NO HATSUMOYŌ.

"New Designs for Spring Grasses," *i.e.* Young People. *A series of Fashion Plates, in which the clothes are placed on celebrated women of the Yoshiwara; full-size, upright.*

46 **Shirayu of Wakana-ya**, standing looking to her right at her two KAMURO, one of whom holds a model of a cat on a tray; *signed* BUKŌ YAGENBORI INSHI KORYUSAI, *i.e.* "Koryūsai, the retired man of Yagenbori Yedo"

[*See Illustration. Plate II.*]

47 **Karahata of Yamashiro-ya**, seated with her back to a clothes-horse, ladling hot water out of a vase on a brazier, her two KAMURO standing before her; *signed* KORYU

48 **Kayoiji of Echizen-ya** on parade, passing to the left, followed by two SHINZŌ side by side, one of whom is checking the laughter of one of the KAMURO on the near side, one behind the other; *signed* KORYUSAI

[*See Illustration. Plate II.*]

49 **Kasugano of Kado-Tama-ya**, seated beside her TOBAKO-BON, facing to the left, smoking, her two KAMURO in embrace before her; *signed* KORYUSAI

50 **Matsuyama of Yotsume-ya** on parade, passing to the left, with her two KAMURO spread out in the rear, and a female servant following behind looking at something to her left; *signed* KORYUSAI

[*See Illustration. Plate II*].

51 **Yubaye of Ōgi-ya** on parade, passing to the left, with a KAMURO and a SHINZŌ beyond on her right, another KAMURO behind and two SHINZŌ in the rear; *signed* KORYŪSAI

52 **Tomioka of Ōgi-ya**, a three-quarter facing full-length figure leaving a house for parade, with a KAMURO behind, and another on her far side talking to a youth carrying the KAMBAN; *signed* KORYŪSAI

[*See Illustration. Plate II*].

53 **Matsuno-i of Matsuba-ya** on parade, passing to the left, turning to the KAMURO on her left, who is showing the back view of a handsome OBI on a black KIMONO, her other KAMURO, similarly attired, on her right; *signed* KORYŪSAI

54 **Takamura of Ko-Matsu-ya** on parade, passing to the left, leaning towards and with her arm round the neck of the KAMURO on her left, and another KAMURO on her right; *signed* KORYŪSAI

55 **Meizan of Chōji-ya** seated, holding a small incense burner for the KŌ-AWASE or incense game, in which her two KAMURO, kneeling, are joining; on a vase stand another KŌRO, shaped as a goose, is also emitting incense smoke; *signed* KORYŪ

56 **Chōzan of Chōji-ya** on parade, passing to the left, waving her sleeve to some unseen person, followed by her two KAMURO; *signed* KORYŪSAI

57 **Sugawara of Tsuru-ya** seated by a brazier fanning the fire with her paper handkerchiefs, and her two KAMURO, one holding a paper boat; *signed* KORYŪSAI.—**Takamatsu of Daimanji-ya** on parade, passing to the left, a KAMURO on her far side, a SHINZŌ behind, and another KAMURO in the rear; *signed* KORYŪSAI (2)

58 **An Eagle** on a pine branch in a shower of rain, *medium size, almost square.*—A Bird on a flowering branch, *medium size, both signed* KORYŪ.—Two Birds and Pomegranate, *signed* KORYŪSAI (3)

59 **Kwa Chō**, "Bird and Flower"; and A Snake, Toad and Flowers; *both unsigned.*—A Red Fish, Rats and a Bag, and A Peacock and Beetle, *the last two signed* KORYŪSAI (4)

60 **A Girl Asleep**, with her head resting on a writing table, and a youth by her side grinding ink and tickling her, a face watching through the broken paper SHŌJI; *oblong*; *unsigned*

61 **The Kinuta Tamagawa**: A girl kneeling fulling linen, and another standing looking on, *medium size, almost square.*—**Ide Tamagawa**: A boy on a hobby-horse as Narihira, and a woman servant holding an umbrella over him, *from a* HOSO-YE TAMAGAWA *set*; *both signed* KORYŪ (2)

62 **Two Girls** watching two men going up the steps of a temple.—**Chidori Tamagawa**: Two girls on the bank of a stream watching the plovers flying; *both medium size, almost square, from different Tamagawa sets*; *signed* KORYŪ (2)

63 **Takikawa of Ōgi-ya** standing, facing to the left, with her arm around the neck of one of her two KAMURO on her right; *large size, almost square*; *signed* KORYŪSAI.—**Ayatori**, "Cat's-cradle"—A youth and a girl playing the game beside a KOTATSU; *medium size, almost square, one of a set* SHIKI TEZUMA ASOBI, "Sleight of hand games for the Four Seasons"; *signed* KORYŪ (2)

64 **Sada no Bosetsu**, "Evening Snow at Sada." An OIRAN on one knee beside a brazier fanning the fire to heat a kettle, and another standing by; snow scene through the open window.—**A Youth and Oiran** looking out of a window on to a street by a bridge; *both medium size, almost square, the first signed* KORYŪ, *the second* KORYŪSAI (2)

65 **Choosing a Shikake**: An OIRAN seated before a clothes horse being shown one.—**Tadanobu and Shizuka**, a theatrical scene from the play YOSHITSUNE SENBON SAKURA; *both large size, almost square*; *signed* KORYŪSAI (2)

66 **A Girl playing with a Dog** beside a KIRIKO-TŌRŌ hung up for the BON festival; *small size, upright*; *unsigned.*—**A Pet Bird**: A girl holding an empty cage and calling to a sparrow on the floor; *medium size, almost square*; *signed* KORYŪSAI (2)

67 **An Oiran** seated by a window playing the SAMISEN, and another standing by.—**Two Girls** seated on a balcony by a branch of pine; *both small size*; *signed* KORYŪ (2)

68 **A Boy Baby** holding a tortoise and about to put it into a pan of water; *medium size, almost square*; *signed* KORYŪSAI.—**Yuino**, "The Exchange of Presents," one of the set of the Marriage Ceremonies; *signed* KORYŪ (2)

69 **A Felicitous Token**: Fukurokujiu seated in a boat, with Fuji in the background, YOKO-YE; *signed* HŌKYŌ KORYŪSAI.—**Fukurokujiu** seated on a tortoise of long life, black and white; *medium size, upright*; *signed* KORYŪSAI (2)

70 **Oshichi and Kichisaburō**, he drawing her out of bed, where she is lying beside a man asleep; *oblong*; *unsigned.*—**A Tigress** getting her cubs across the water; *signed* KORYU (2)

71 **Night Rain**, View in circle, *one of the* MATSUSHIMA HAKKEI *set.*—**A Pheasant** on a pine branch in snow, in a circle; both on a black ground; *unsigned* (2)

72 **Hashirakake**: A girl stepping up on to the CHŌZU-BACHI from the ENGAWA of a house to reach a branch of a flowering plum-tree; *signed* KORYU; *framed*

73 **Hashirakake**: Imitating the Challenge of the Taira at the Battle of Yashima, a youth standing up in a boat with a fan in his hand, holding up a pole on which is a performing monkey, and a girl kneeling playing the SAMISEN; *signed* KORYU

74 **Hashirakake**: Michiharu of Tsuta-ya standing, winding up a clock, and her KAMURO standing behind her; *signed* KORYU

75 **Hashirakake**: A group of six women at the New Year inside a house with a branch of plum showing through the door, the top one with battledore and shuttlecock, the next with the cloak for a lion dance, next reading, next picking her ear, and the lower two with SAMISEN and SHAKUHACHI; *signed* KORYUSAI

[*See Illustration. Plate I*].

76 **Hashirakake**: A woman reading a love-letter, and a youth looking round the screen and over her shoulder; *signed* KORYU

77 **Hashirakake**: Yoshitune serenading Joruri Hime, an Ukiyoye analogue; *signed* KORYUSAI

78 **Hashirakake**: IOSAKU OF WAKANA-YA standing by the railings of a bath-house looking down at another woman stooping low in front of a fire of sticks, and folding her clothes around her; *signed* KORYUSAI

[*See Illustration. Plate III*].

79 **Hashirakake**: A woman in her night attire passing round the draught screen to where a man lies on the bed smoking and waiting for her; *signed* KORYUSAI

80 **Hashirakake**: A youth on one knee holding up a girl seated on his shoulder, who is trying to sweep down a spider's web with a broom; *signed* KORYU

81 **Hashirakake**: A youth and a young woman on the Drum bridge at Kameido watching a little boy feeding the goldfish in the SHINJI NO IKE; *signed* KORYUSAI

82 **Hashirakake**: An OIRAN preceded by her KAMURO passing to the left in front of the TORII of the temple of Inari; *signed* KORYU

[*See Illustration. Plate III*].

83 **Hashirakake**: An analogue of the armour-breaking scene between Asahina Saburō and Soga no Gorō, the part of Soga no Gorō taken by a woman; through the open door a view of Fuji; *signed* KORYUSAI

84 **Hashirakake**: Resisting Temptation, an analogue of the Chinese story. When the Emperor Yao invited Hii Yeo to become his minister, the Sage washed the taint of the temptation from his ear at a waterfall, and his companion Ch'ao Fu led his ox from the stream so that he should not drink of the polluted water; a girl as Hii Yeo and a youth as Ch'ao Fu; *signed* KORYUSAI

85 **Hashirakake**: Getting a Light. A youth seated on an ENGAWA holding his pipe, and directing the pipe of a girl standing before him, in order to get a light; *signed* KORYUSAI

86 **Hashirakake**: The Tea-house Ichiriki and the Letter Reading Scene in the 7th Act of the Chūshingura; *signed* KORYŪSAI

87 **Hashirakake**: The Letter Reading Scene travestied. A Girl reading the letter, a youth as the girl Okaru above, and a man raising the girl's clothes from under the ENGAWA; *signed* KORYŪSAI

Hartmann 88 **Hashirakake**: Daikoku reclining against a bale of rice and producing a vision of the mouse's wedding from the smoke of his pipe; *signed* KORYŪSAI 10

do 89 **Hashirakake**: A Girl seated by a writing table asleep, and dreaming that she is being seized from behind and embraced by a man; *signed* KORYŪ 1 10

Cooper 90 **Hashirakake**: A Youth leaning on a song-book open on a book-box, dreaming of himself in the chorus of a theatre with a young girl by his side holding a SAMISEN; *signed* KORYŪSAI 1 12

[*See Illustration. Plate III*].

Kato 91 **Hashirakake**: An OIRAN seated leaning on a writing table, holding a transparent fan partly across her face as she dreams of the three lucky things, Fuji, a flying hawk and NASUBI or egg-plant; *signed* KORYŪ 1 12

Hartmann 92 **Hashirakake**: Saigyō Hōshi viewing Fuji; he is standing facing left some little way in from the edge of the sea, with a number of pine islands in the mid distance, and has striped TABI on his legs; *signed* KORYŪSAI 1 1

[*See Illustration. Plate IV*].

do 93 **Hashirakake**: Saigyō Hōshi viewing Fuji, standing facing left close to the sea, no pine islands, only a pine branch over his head, plain TABI; *signed* KORYŪSAI 1 2

do 94 **Hashirakake**: San Kan viewing Fuji, riding on a horse led by a boy, seated with his face to the crupper, and smoking; *signed* KORYŪSAI 10

do 95 **Hashirakake**: A Youth holding a hawk on his hand turned to the right, but facing to the left with hand shielding his eyes, and in the background Fuji rising out of clouds; *signed* BUKŌ YAGENBORI INSHI KORYŪSAI 1 1

Kurahami 96 **Hashirakake**: A Youth holding a hawk on his left hand and a rod in his right, facing left, and Fuji amid clouds in the background; *signed* KORYŪSAI 3 5

Hartmann 97 **Hashirakake**: A Wrestler, 6 ft. 10 in. high, standing holding up a young OIRAN, clinging to his fore-finger; at the side are full particulars of his dimensions, weight and eating capacity; *signed* KORYŪSAI 12

do 98 **Hashirakake**: TOTŌ TENJIN, or Sugawara no Michizane in Chinese costume holding a branch of plum-blossom; *signed* KORYŪSAI 1

99 **Hashirakake**: A Woman delivering a love letter to a girl, her arm around her neck, and whispering into her ear, on the ENGAWA of a house with a pine branch above; *signed* KORYŪSAI

100 **Hashirakake**: A Young Woman in a black SHIKAKE walking under an umbrella in snow, passing to the left; overhead a blossoming plum tree; *signed* KORYŪ

101 **Hashirakake**: A Young Lady with an OBI trimmed with fur, walking beside her maid carrying an umbrella, passing to the left; *unsigned*

102 **Hashirakake**: A Waitress of the tea-house, Mame-ya, standing holding the curtains of the house, and talking to a mushroom-seller with his wares slung from a pole on his shoulders; *signed* KORYŪSAI

103 **Hashirakake**: The Gracious Wife of Lord Yoshiharu seated at a table reading a book and smoothing her long hair and her attendant standing behind leaning against a clothes-horse; *signed* KORYŪSAI

[*See Illustration. Plate IV*].

104 **Hashirakake**: A Girl standing in front of the ENGAWA, and a cat on its back hanging on to her clothes; above her head a hanging flower vase; *signed* KORYŪSAI

105 **Hashirakake**: An OIRAN standing outside the slightly opened SHŌJI of a house, listening to what is going on inside; *signed* KORYU.—A Man with a long pole for bird catching finding a TENGU in a pine tree; *signed* KORYŪSAI (2)

106 **Hashirakake**: A Youth helping a girl into a boat, her clog dropped on the ground; landscape in the distance.—A Young Man juggling with balls as he balances a cup of liquid on the end of a stick held between his teeth and two girls looking on behind a barred window; *both signed* KORYŪSAI (2)

107 **Hashirakake**: Two Lovers standing on a landing stage by the edge of the Sumida river; black crows flying across the moon.—Two Lovers on an ENGAWA struggling for a love letter held by the girl; *both signed* KORYŪ (2)

108 **Hashirakake**: A Pair of Pheasants around the trunk of a gnarled pine; *unsigned*.—An Original Drawing; *signed* KORYŪ (2)

109 **Hashirakake**: A Tiger coming out of Bamboo; and another Tiger coming out of Bamboo, different treatment; *both unsigned* (2)

110 **A Design for a Lacquer Panel**: Tiger and Storm Dragon; *signed* KORYŪ; *framed*

TOYONOBU (Ishikawa), 1711–1785.

Sutton 111 **Hashirakake**: A Young Man dreaming of his love whom he sees as one of the Yoshiwara Beauties in procession passing along through the Great Gate, in front of the stand for fire buckets; he is seated by a peony plant, on the ENGAWA of a house, his face covered by a transparent fan, and at his feet lie a GEISHA'S TSUZUMI and song-book; *signed* ISHIKAWA TOYONOBU 3 10

do 112 **Hashirakake**: A Woman standing in the portico of the Dai-butsu Temple at Nara, looking down at a child who is crawling through a hole in one of the supports of the TORII for good luck; *signed* TANSHINDŌ ISHIKAWA SHUHA; *sealed* TOYONOBU 2 5

TOYOMASA (Ishikawa), *worked c.* 1770–1780.

Blow 113 **Fūryū Jū-ni Getsu**, "Refined (Views of the) Twelve Months"; *three of the set for the seventh, tenth and twelfth months*; *medium size, almost square*; *signed* ISHIKAWA TOYOMASA; and a small View of Children playing; *unsigned* (4) 1 12

MINKŌ (Tachibana), *worked c.* 1751–1771.

Hartmann 114 **The Fan Makers**: Two Women on their knees making ŌGI shaped fans; YOKO-YE, a double-page illustration from SHOKUNIN BURUI "Various Classes of Artizans"; *published* 1770; *unsigned* 10

*** This book is very rare.

BUNCHŌ (Ippitsusai), *worked c.* 1764–1796.

do 115 **An Actor** as a KOMOSŌ.—**A Theatrical Duo**, both cut down; HOSO-YE.—**A Theatre Programme** of a Drama at MORITA-ZA; *dated 7th month*, 1770, *and signed* BUNCHŌ; *the last in black and white* (3) 12

SHUNSHŌ (Katsukawa), 1724–1793.

Luminus 116 **Ichikawa Danjūrō V** in male character viewing himself in a mirror; and as a Man under an umbrella covered in snow, two fine prints; HOSO-YE; *signed* SHUNSHŌ (2) 2 12

Hartmann 117 **Ichikawa Danjūrō V**: Three full-length Portraits in male characters; HOSO-YE; *all signed* SHUNSHŌ (3) 1

do 118 **Ichikawa Danjūrō V**: Three more, all male characters; HOSO-YE; *signed* SHUNSHŌ (3) 1 10

Hartmann

119 **Ichikawa Monnosuke II**: Two Portraits in male characters; and **Ichikawa Tomozō I**, in male character; HOSO-YE; *signed* SHUNSHŌ (3)

120 **Ichikawa Monnosuke II**: Two Portraits in male characters; and **Ichikawa Benzō I**, in male character; HOSO-YE; *signed* SHUNSHŌ (3) do

121 **Ichikawa Yaozō II**: Three Portraits in male characters; HOSO-YE; *two signed* SHUNSHŌ, *one unsigned* (3) do

122 **An Actor Triptych**: Matsumoto Kōshirō II under an umbrella by a willow, accosting Segawa Kikunojō III as a woman, and Ichikawa Tsunazō as a man holding up a mirror, all in front of water; HOSO-YE; *signed* SHUNSHŌ Kato

123 **Sawamura Sōjūrō II**: Three Portraits in male characters; HOSO-YE; *two signed* SHUNSHŌ; *one unsigned* (3) do

124 **Segawa Kikunojō III**: Three Portraits in female characters; HOSO-YE; *all signed* SHUNSHŌ (3) Rawson

125 **Segawa Kikunojō III**: Two Portraits in female characters; and **Yamashita Kinsaku II** in female character; HOSO-YE; *all signed* SHUNSHŌ (3) Hartmann

126 **Bandō Mitsugorō II**: Three Portraits in male characters on two sheets; HOSO-YE; *two signed* SHUNSHŌ *and one* KATSU SHUNSHŌ (2) do

127 **Arashi Sangorō II**: Three Portraits in male characters, on two sheets; HOSO-YE; *all signed* SHUNSHŌ (2) do

128 **Arashi Sangorō II**: one in male character; and **Ōtani Hirozō**, two in male characters; HOSO-YE; *all signed* SHUNSHŌ (3) Shubstaler

129 **Iwai Hanshiro IV**: Two Portraits in female characters; and **Nakamura Jūzō** in male character; HOSO-YE; *all signed* SHUNSHŌ (3) Hartmann

130 **Onoye Matsusuke** as a man with a mirror held between his teeth; **Onoye Masazō** as a man holding a MAKEMONO; and **Osagawa Tsuneyo** in female character; HOSO-YE: *all signed* SHUNSHŌ (3) do

131 **Nakamura Matsue** as a woman dancing; **Nakamura Denkurō IV** as Ko Moronao; **Sakato Tōjurō II** as a wrestler; and **Ichikawa Yaozō II** in male character; HOSO YE; *two signed* SHUNSHŌ, *one with Jar seal, and one unsigned* (4) do

Blow. 132 **The Story of Raikō and the Shuten Dōji**: Triptych. On the right Raikō's retainers find the maiden washing clothes below a waterfall, in the centre the ascent of Ōyeyama, on the left the Shuten Dōji feasting in his palace; *medium size, upright*; *unsigned* (3) 1 12

*** Very rare.

Hartmann 133 **The Story of Raikō**: The right-hand sheet, *same publisher's seal of* YEIJŪDŌ, *but evidently an earlier issue, more carefully printed, and better coloured* 1 2

Murakami 134 **Chūshingura**: Three Scenes. Act I: Moronao offers his verses to the Lady Kawoyo. Act VI: Okaru helping her mother before Ichimonjiya arrives to take her away. Act VII: Okaru coming down from the balcony after the Letter Reading incident; *medium size, almost square*; *all signed* SHUNSHŌ (3) 3 3

do 135 **The Influences of the Gods of Good Fortune on Women.** Two of the set: Bishamon, with arm round the neck of an OIRAN, drinking with her from a large SAKÉ cup; and Daikoku on an ox led by a woman who loves money; *medium size, almost square*; *signed* SHUNSHŌ *and* KATSU SHUNSHŌ (2) 1 14

Kato 136 **Takanawa Kihan**, "Returning Boats at Takanawa." Two Courtezans, Hisa and Tamagiku of Wakamatsu-ya, the former standing, her dress embroidered with returning boats, the latter seated holding a pipe; *full size, upright*; *one of a set* SHINAGAWA HAK'KEI; *signed* SHUNSHŌ 2 4

*** One of a rare set of unusual size, but browned.

Griffiths 137 **Seirō Bijin Awase Sugata Kagami**, "A Mirror comparing the forms of Beautiful Women of the Tea-houses, by KATSUKAWA YŪJI SHUNSHŌ and KITAO KARAN SHIGEMASA, *published* 1776, Spring and Autumn Scenes by SHIGEMASA, Summer and Winter Scenes by SHUNSHŌ, *two of the double-page illustrations* (2) 1 12

Stark 138 Three more (3) 1 10

Cooper 139 Three more (3) 1 12

Hartmann 140 Three more (3) 1 6

do 141 Three more (3) 1 2

do 142 Three more (3) 18

do 143 **Ise Monogatari**: Two single-page illustrations: Narihira's love mourns that he has not come at autumn as he promised, and a Court Lady watching the flight of wild geese; *unsigned*. — **Fukagawa Hakkei**, one of the set, a man and girl playing KEN; *signed* KATSUKAWA SHUNSHŌ (3) 14

144 **Hashirakake**: KIYOHIME standing under a great bell amid cherry-blossom in the **Nō Dōjōji**; *signed* KATSUKAWA SHUNSHŌ

145 **Hashirakake**: SHŌKI, in graded black and white, threatening with a sword an ONI, in red and yellow, which he holds by the wrists; *signed* KATSUKAWA SHUNSHŌ

SHUNKŌ (Katsukawa), *worked c.* 1765–1790.

146 **Ichikawa Danjūrō V**: Three Portraits in male characters; HOSO-YE; *all signed* SHUNKŌ (3)

147 **Ichikawa Danjūro V**, one Portrait; and **Ichikawa Monnosuke II**, two Portraits, all in male characters; HOSO-YE; *signed* SHUNKŌ (3)

148 **Ichimura Uzayemon IX**, two Portraits; and **Ichikawa Komazō I**, one Portrait, all male characters; HOSO-YE; *signed* SHUNKŌ (3)

149 **Iwai Hanshirō IV** as O Tora holding the EBOSHI and mantle of Kudō Suketsune; and as a little girl beside a well; and **Ichikawa Ebizō II** in male character as a UIRŌ seller standing by his medicine chest; HOSO-YE; *all signed* SHUNKŌ (3)

150 **Onoye Shōroku II**, two Portraits, and **Segawa Rosaburō II**, one Portrait, all in male characters; HOSO-YE; *signed* SHUNKŌ (3)

151 **Onoye Matsusuke**, two Portraits, and **Ōtani Tokuji**, one Portrait, all in male characters; HOSO-YE; *signed* SHUNKŌ (3)

152 **Sawamura Sōjūrō III**, one Portrait, and **Kataoka Nizayemon IV**, both in male characters; HOSO-YE; *signed* SHUNKŌ (2)

SHUNYEI (Katsukawa), 1767–1819.

153 **Chūshingura**: Acts II, III, IV, V, VII and X; HOSO-YE; *signed* SHUNYEI (6)

154 **Chūshingura**: Act XI. The Rōnin finding and dragging out the recreant Moronao; *small size, upright*; *signed* SHUNYEI

*** From the Hayashi collection.

155 **Ichikawa Danjūrō III** as Yanone no Gorō sharpening an arrow, *probably copied from an earlier print, as Danjūrō III died in* 1742. — **Ichikawa Danjūrō V** in female and male characters; *all* HOSO-YE; *signed* SHUNYEI (3)

156 **Ichikawa Danjūrō V**, three Portraits in male characters; *all* HOSO-YE; *signed* SHUNYEI (3)

157 **Ichikawa Danjūrō V**, one Portrait as Hakuyen, "White Monkey" Sambaso; and **Ichikawa Yaozō II**, two Portraits, all in male characters; HOSO-YE; *signed* SHUNYEI (3)

158 **Ichikawa Monnosuke II**, three Portraits in male characters; *all* HOSO-YE; *signed* SHUNYEI (3)

159 **Ichikawa Monnosuke II**, one Portrait; and **Sakata Tōjūrō II**, two Portraits, all male characters; HOSO-YE; *signed* SHUNYEI (3)

160 **Ichikawa Komazō I**, three Portraits, all in male characters; HOSO-YE; *signed* SHUNYEI (3)

161 **Ichikawa Komazō I**, one Portrait, male character; and **Osagawa Tsuneyo**, two Portraits in female characters; *all* HOSO-YE; *signed* SHUNYEI (3)

162 **Iwai Hanshirō IV**, three Portraits, all in female characters; HOSO-YE; *signed* SHUNYEI (3)

163 **Iwai Hanshirō IV**, three Portraits, two in female characters, and one in male character; HOSO-YE; *signed* SHUNYEI (3)

164 **Segawa Kikunojō III**, three Portraits, all in female characters; HOSO-YE; *signed* SHUNYEI (3)

165 **Segawa Kikunojō III**, one Portrait; and **Yamashita Kinsaku II**, of Ōsaka, two Portraits, all in female characters; HOSO-YE; *signed* SHUNYEI (3)

166 **Onoye Matsusuke**, three Portraits, one in female character and two in male characters; *all* HOSO-YE; *signed* SHUNYEI (3)

167 **Matsumoto Kōshirō IV**, two Portraits in female characters; and **Bandō Mitsugorō II** in male character; *all* HOSO-YE; *signed* SHUNYEI (3)

168 **Ōtani Oniji** as a male beggar; **Iwai Hanshirō IV** as a woman of Ohara; and **Ōtani Hiroji III** as a SAMURAI; on two sheets; HOSO-YE; *signed* SHUNYEI (2)

169 **Actor Triptych**: Iwai Hanshirō IV as a woman, Ichi'kawa Ebizō as a man with an axe, and Osagawa Tsuneyo as a woman with a lantern.—**Nakayama Raisuke** as a woman; *on two sheets*; *all* HOSO-YE; *signed* SHUNYEI (2)

170 **Actor Triptych**: Sawamura Sōjūrō as a man holding a lantern, Yamashita Tamizō as a woman, and Ichikawa Yaozō II as a man —**Kataoka Nizayemon IV** as a man standing holding an infant; *on two sheets*; HOSO-YE; *all signed* SHUNYEI (2)

171 **Parade of Wrestlers at the Ekōin Temple**, in Matsu-zaka chō, Yedo. Triptych. The enclosure in the grounds of the temple, surrounded by two tiers of galleries, crowded with people, in the centre the DOHYŌ-BA or wrestling stage, which the wrestlers are crossing from right to left; *full size, upright*; *signed* KATSUKAWA SHUNYEI

172 **Daidōzan Bungorō**: A Portrait of the Child Wrestler in private attire; and another in wrestler's parade attire, the latter on a mica ground; *full size, upright*; *signed* SHUNYEI (2)

173 **Onogawa**, the Wrestler; and **Araiwa Kinzō**, the Wrestler, both full-length portraits in parade attire, on blue grounds; *full size, upright*.—**The Kawazu Throw**: Kawazu no Saburō Sukeyasu lifting his opponent Matano no Gorō Kagehisa by the loin cloth to throw him; *medium size, upright*; *all signed* SHUNYEI (3)

174 **Hashirakake**: The Love Scene between Rikiya and Konami in the Chūshingura, with two of the three lucky things to dream about; *signed* SHUNYEI

175 **Hashirakake**: A Travesty of the Lyric Drama Dōjōji, the monk Anchin hiding under the robe of Kiyohime, who is standing by the temple bell; *signed* SHUNYEI

SHUNYEI and UTAMARO.

176 **A Balancing Feat**: Two women standing watching a wrestler, with hands behind his back, stand on one foot, and bend down to pick up with his mouth a fan lying on a box on the ground; *the wrestler signed* SHUNYEI, *the women signed* UTAMARO

SHUNTEI (Katsukawa), 1769–1820.

177 **Chūshingura**: Act VIII. The Bridal Journey of the Wife and Daughter of Kakogawa Honzō from Yedo to Kyōto; *signed* SHUNTEI.—**A Theatrical Scene**: A woman reading a letter and a man outside the house listening; *both oblong, the latter signed* KATSU KYŪKO SHUNTEI (2)

178 **Yorimasa and Ii no Hayata** killing the NUYE.—**Tamagaki Gakunosuke**, the Wrestler; *both medium size, upright*; *signed* SHUNTEI (2)

KATSUKAWA SCHOOL.

179 **Two Chinese Boys**, one riding, the other beside an elephant; *signed* SHUNWA.—**Iwai Hanshirō IV** in female character; HOSO-YE; *signed* SHUNJŌ (2)

180 **Four Actor Prints**, *unsigned*, on two sheets; and two others; *also unsigned* (4)

181 **Hashirakake**: Ebisu seated on the edge of a rock, catching a carp, and Daikoku reclining on a projecting ledge overhead, looking down at him; *unsigned*

SHUNSEN (Kashōsai), *worked c.* 1790–1829.

182 **Long Surimono**: Going to the Tenjin Temple to worship. A party of three ladies and a gentleman arriving at the GOHŌZEN or tank for purification; *signed* KATSUKAWA SHUNSEN. — **The Seven Ri Beach**: A party of three women, a girl, and a male porter passing along; *unsigned* (2)

183 **Awabi Shell Divers**: Two semi-nude women, one wringing her skirt and another seated on a ledge of rock handing up a shell, a boy looking in the basket, and two ladies picnicing on a mat; *signed* KASHŌSAI SHUNSEN.—**Another View**: Three semi-nude women, one seated by a basket holding a shell, another standing wringing her skirt, and a third clambering up a ledge of rock with a chisel in her mouth, and a boy looking in the basket; *signed* SHUNSEN; *both* YOKO-YE (2)

184 **Collecting Salt Water**: Three women with pails by the seashore, with a rising sun; *signed* KASHŌSAI SHUNSEN.—**The Clam's Dream**: Two fishermen, a woman with a child on her back, and two children watching the mirage; *signed* SHUNSEN.—**The Sumida River**: A covered pleasure-boat passing Mukojima with the TORII of the temple of Umewaka showing; *signed* SHUNKŌ; *all* YOKO-YE (3)

185 **Snow**: A woman walking under an umbrella, *from a* SETTSU GEKKA *set*; *full size, upright.* — **The Chrysanthemum Festival**: Two women admiring a vase full of blooms; from a set of the Five Festivals, *medium size, upright*; *both signed* SHUNSEN (2)

186 **Chūshingura, Act IX.** Rikiya attacking Honzo, *oblong*; *unsigned.*—**Fulling Linen**, *one of a* TAMAGAWA *set, medium size, upright, signature partly rubbed off.*—**Kai Shingen** holding his banner, *medium size, upright*; *signed* KATSUKAWA SHUNKŌ (3)

187 **Hashirakake**: An OIRAN in ceremonial attire; *signed* SHUNSEN. —**Kakemono-ye**: Another OIRAN on parade; *signed* KATSUKAWA SHUNSEN (2)

KIYOMITSU (Torii), 1735–1785.

188 **Theatrical Scenes**: Six small square prints in thin colours; *unsigned* (6)

189 **Nakamura Tomijurō** as a girl returning from the Tanabata Festival; HOSO-YE, in Indian red and pink; *signed* TORII KIYOMITSU; and two Theatrical Play-bills, in black and white (3)

190 **A Picnic Party**: A youth with a fan and a girl with a pipe seated by a wind screen under a blossoming cherry-tree, two girls playing the KOTO and SAMISEN, a man fanning a fire and a girl standing talking to him; *large size, oblong*; *signed* TORII KIYOMITSU

*** This was published after the death of the artist.

191 **Hashirakake**: A Nude Woman coming from the bath, with a robe around her back; *signed* TORII KIYOMITSU

KIYONAGA (Torii), 1752–1813.

192 **Theatrical Duo**: Segawa Kikunojō II as the OIRAN Keisei Chiyosaki standing by a partition talking to Segawa Masajirō as the KAMURO Keisei Kiseigawa kneeling; HOSO-YE; *signed* KIYONAGA

193 **Ichikawa Yaozō II** in male character, standing holding up a SAMBŌ; HOSO-YE; *signed* TORII KIYONAGA

194 **Senzan of Chōji-ya** on parade, passing to the left, preceded by a man with a priest's jingling staff, a SHINZŌ beside her and a KAMURO behind.—**Sugatami of Tsura-ya** on parade, passing to the right, a SHINZŌ on her near side, and two KAMURO in the rear; *medium size, almost square, from a set* SEIRŌ SHIKI JŪ-NI BIKEI, "Twelve Beautiful Forms of the Four Seasons of the Tea-houses"; *signed* KIYONAGA (2)

195 **Two Actors** in female attire, but in private life, walking side by side at the time of KAOMISE at the great theatres, attended by a female servant with a lantern; *small size, almost square*; *signed* KIYONAGA

196 **Tomigaoka Banshu**, "Evening Boat at Tomigaoka." Two girls standing at the water-gate of a tea-house garden talking to a third, who is squatting on the landing-stage by the boat's head; *medium size, almost square, one of a set* KŌTO HAKKEI; *signed* KIYONAGA

Cooper 197 **The Quarrel**: A man looking down at an OIRAN squatting in front of a brazier with her back turned to him, and her KAMURO holding him by the waist-belt and trying to appease his anger; *medium size, almost square, one of a series* IRO KURABE EN-FU NO SUGATA, "The Influences of Form and Colour Compared"; *signed* KIYONAGA 1 12

Stark 198 **Tonosawa**: Two girls standing by the wattled bank of a river, one holding a transparent fan, both looking round at a third, just come from a bath, about to cross a DOBASHI; arising out of the mists in the distance the steps of a temple; *medium size, almost square, one of a set* HAKONE SHICHITO MEISHO, "The Seven Hot Springs of Hakone"; *signed* KIYONAGA 1 12

Cash 199 **Two Lovers**, side by side, passing to the left, both with the basket hats of the KOMOSŌ; *small size, upright*; *signed* KIYONAGA 5 15

O'Brien 200 **Tanzaku Prints**: Two undivided Views, *from a set* FŪRYŪ YEDO HAK'KEI; *signed* KIYONAGA 6 10

*** Rare.

£333.3

SECOND DAY'S SALE.

Tuesday, May 31st, 1921.

KIYONAGA—*continued.*

LOT

201 **Children at Play**: Two prints of Chinese Children at various occupations; *medium size, almost square*; *signed* KIYONAGA (2)

202 **Life of Kintoki**: Two of the set, Kintoki taming a tiger and Kintoki arriving at Enoshima; *full size, upright*; *signed* KIYONAGA (2)

203 **Playing Yenmusubi**: A Yamabushi standing under a pine tree holding the strings and three small boys pulling out their chances; *full size, upright*; *signed* KIYONAGA

204 **Yoshitsune and Benkei**: Benkei after his submission to Yoshitsune stooping to tie on his WARAJI; *full size, upright*; *signed* KIYONAGA

205 **Wakakusa of Chōji-ya** on parade passing to the right, her two KAMURO one behind the other on her near side, a SHINZŌ on her far side, and another following; *full size, upright*; *one of the series* HINAGATA WAKANA NO HATSUMOYŌ, "New Designs for Spring Grasses"; *signed* KIYONAGA

[*See Illustration. Plate VI*].

206 **Segawa of Matsuba-ya** on parade passing to the left, a KAMURO on each side, passing the stand for fire-buckets; *one of the same series as the foregoing*; *signed* KIYONAGA

*** Cut down and faded.

207 **Street Scene**: A Lady and a Nurse-maid with a child in her arms standing outside the shop, Echigo-ya, watching three little boys pulling strings for prizes held by a man beside a toilet-articles stall; *full size, upright*; *signed* KIYONAGA

208 **Going to Asakusa Sensōji**: Two Ladies in TSUNOKAKUSHI or "horn-hiding" head-dresses, under an umbrella carried by a maid, and accompanied by a youthful SAMURAI passing to the left, going to the temple on one of the days sacred to Kwannon; *full size, upright*; *one of the set* FŪZOKU AZUMA NO NISHIKI, "Brocades of the Customs of the Eastern Capital"; *signed* KIYONAGA

**** Somewhat worn.

209 **Yoshiwara Scene**: An OIRAN lifting the mosquito curtain and about to get under it to a man seated behind it smoking, and a woman standing beside them in conversation; *full size, upright*; *one of the set* TŌSEI YŪRI BIJIN AWASE, "Beauties of the Courtezan Quarter of the Present Day Compared"; *signed* KIYONAGA

[*See Illustration. Plate VI*].

210 **A Family Group**: A Gentleman and his Daughters, three young women and two boys, passing along to the left, followed by a male servant; *full size, upright*; *signed* KIYONAGA

**** Much discoloured.

211 **Chrysanthemum Festival**: Two Girls playing SAMISEN, a little girl dancing to the music and waving a branch of the flowers, and a mother and child and two small boys looking on; *full size, upright*; *one of the set* KO-TAKARA GO SETSU ASOBI, "Amusements of Precious Children at the Five Festivals"; *signed* KIYONAGA

212 **Court Scene**: A Group of five Ladies on the garden front of a noble's YASHIKI listening to a nightingale singing on a blossoming plum tree, two seated writing, one bringing a branch of plum blossom, and two standing; *full size, oblong*; *unsigned*

213 **The Tea-house of Ichiriki**, right-hand and centre sheets of a triptych, in which the girls are playing with Uranosuke at blind-man's-buff; *full size, upright*; *signed* KIYONAGA (2)

214 **The Five Musicians**: A set of seated figures of Boys forming an orchestra and chorus, the leader with a fan, one with flute, one with TAIKO, and two with TSUZUMI; *half-block size*; *signed* KIYONAGA; *publisher's seals of* YEIJŪDO (5)

**** In good condition.

215 **Visitors at Kiyomizu Temple**, a double-page illustration in black and white, *from* FŪZOKU JŪNI TSUI, "Customs of the Twelve Months," *unsigned*; and two other book illustrations in colours (3)

216 **Book Illustrations**: Eight single pages in colours (8)

217 **A Girl seated** holding a toy figure on a stand, HOSO-YE; *signed* KIYONAGA; and a much disfigured Theatrical Scene (2)

218 **Outside a Tea-house**: A Waitress and a Lady standing looking to the left, and a gentleman seated looking in the same direction as if expecting the approach of visitors; in the foreground, fowls; *apparently a cut down print, signed* KIYONAGA; *framed*

219 **Hashirakake**: A Girl in summer dress, standing under a branch of a tree by a river side, shielding her eyes with an open fan; *signed* KIYONAGA

220 **Hashirakake**: A Gentleman seated, warming his hand over a brazier, and a woman standing behind him looking down at two potted trees, a pine and a plum, on the ENGAWA outside; *signed* KIYONAGA

221 **Hashirakake**: A Woman standing looking down at her mirror on a stand, and overhead a hanging ball of SHINOBU (Davallia bullata), a coiled fern, the foliage printed from colour blocks only; *signed* KIYONAGA

[*See Illustration. Plate IV*].

222 **Hashirakake**: A Woman standing on an ENGAWA, holding a folding mirror and smoothing her eyebrows; *signed* KIYONAGA

223 **Hashirakake**: A TAYŪ walking beside the New Year KADOMATSU passing to the right, a KAMURO on her far side, and the SHIMENAWA stretched overhead; *signed* KIYONAGA

224 **Hashirakake**: A Woman, lightly clad after her bath, standing on the ENGAWA looking down at a black dog; overhead a hanging basket of flowers; *signed* KIYONAGA

[*See Illustration. Plate V*].

225 **Hashirakake**: TANABATA Night. A Youth about to leave a girl, standing outside a mosquito curtain, and she, on the bed under it, holding his hand to prevent his going; *one of a set* FŪZOKU JŪ-NI TSUI, "Customs of the Twelve Months"; *signed* KIYONAGA

226 **Hashirakake**: Yoshitsune serenading Joruri Hime, the lady sending her maid with a lantern to see who it is playing the flute so beautifully; *signed* KIYONAGA

227 **Hashirakake**: A Lady standing beside a lacquered clothes horse, looking down at another kneeling on the floor writing a love letter; *signed* KIYONAGA

228 **Hashirakake**: Two Youths as KOMOSŌ, the one playing a SHAKUHACHI having Kwan Yu embroidered on his robe, the other with a boy on a laden ox on his robe; *signed* KIYONAGA

229 **Hashirakake**: A Sleeping Girl, her song book and SAMISEN beside her, dreaming of a DOROBŌ or thief who has stripped her of all her clothing but a small red petticoat; *signed* KIYONAGA

[*See Illustration. Plate V*].

230 **Hashirakake**: A Mother holding out her baby boy, and her daughter hanging up a KIMONO to dry, looking down at the pair; *signed* KIYONAGA

231 **Hashirakake**: A Woman playing battledore and shuttlecock on New Year morning; *signed* KIYONAGA

232 **Hashirakake**: Scene in a JORŌ-YA; in the foreground a girl is just about to turn the corner of a screen which divides the picture so that a view of another apartment is shown where a girl is seated beside a man asleep; *signed* KIYONAGA

233 **Hashirakake**: A Woman standing outside a bath room, cleaning her teeth and looking at a pot of ASAGAO in bloom; *signed* KIYONAGA

234 **Hashirakake**: A Woman wearing a travelling hat, and holding an open fan, standing under the branch of a tree, with a child at her feet throwing grain to a rooster; *unsigned*

235 **Hashirakake**: A Young Girl and a Woman walking along side by side passing to the right, the woman raising her arm to point to the first cuckoo of spring flying overhead; *signed* KIYONAGA

236 **Hashirakake**: Two Women, one looking down from a balcony on the other who is ladling out water from a CHŌZU-BACHI, holding her paper handkerchiefs in her mouth; *signed* KIYONAGA

237 **Hashirakake**: Two Women, fresh from the bath, one standing fanning herself, and the other squatting, looking into a mirror and putting BENI on her lips; *signed* KIYONAGA

238 **Hashirakake**: A Parody of the Letter-reading Scene from the Chūshingura, Daikoku as Yuranosuke, Benten as Okaru, and a rat as the spy Kudayu; *signed* KIYONAGA

239 **Hashirakake**: A Lady standing before a screen looking down sideways; *unsigned*

SHUNCHŌ (Katsukawa), *worked c.* 1770–1790.

240 **Kiseigawa of Matsuba-ya** on parade, passing to the left, with two KAMURO on her near side, and a female servant carrying a KAMBAN, under blossoming cherry boughs; *medium size, almost square*; *signed* SHUNCHŌ

241 **The Sixth Month**: Two Women on the upper floor of a house at Shinagawa looking out to sea on the fête day of Suga no Jin-ja, watching the men wading in the sea with the sacred HOKO; *medium size, almost square*; *one of a set of* "Customs of the Twelve Months"; *signed* SHUNSHŌ

242 **Kuniyo of Yodo-ya** standing in the light of a full moon looking at her little KAMURO Shinzu presenting a bunch of Iris to the SHINZŌ Ai standing under a willow tree; *full size, upright*; *printed in black, grey and slatey blue*; *signed* SHUNCHŌ

*** A very fine composition, but somewhat worn.

243 **A Peony Garden**: Three Ladies standing at one corner of the railed-in bed of flowers, the foremost holding a black dog in her arms; *full size, upright*; *one sheet of a triptych*; *signed* SHUNCHŌ

244 **New Year Ceremonies**: A Group of four Women, one carrying offerings which another is about to place on the KAMI-DANA or gods' shelf, before which is a bucket of new year water decorated with fern and GOHEI; another is mixing the seven green herbs, the fourth fanning the embers in the cooking brazier, and a boy carrying a tray of clean cups; *full size, upright*; *signed* SHUNCHŌ

[*See Illustration. Plate VIII*].

245 **Boating Scene**: A rowing boat drawn alongside a large covered pleasure boat with three ladies at the prow; *one sheet of a triptych*; *full size, upright*; *signed* SHUNCHŌ

246 **The Discharged Servant**: A Gentleman, standing outside his house, sending away a female servant, and two ladies of the house looking on; *medium size, upright*; *signed* SHUNCHŌ

247 **Book Illustrations**: Two double-pages in colours from YEHON SAKAE GUSA, "Picture-book of the Prosperous Ones"; *published Yedo*, 1790; *on one sheet*; and two other single pages; all *unsigned* (3)

248 **Hashirakake**: Full-length Figure of a Woman with one hand under her arm-pit, standing beside a mosquito curtain, looking down at the occupant of the bed; *signed* SHUNCHŌ

249 **Hashirakake**: A Lady traveller resting, seated on a SHŌGI, smoking, and another woman with open fan standing behind her, beside a tea-house sign; *unsigned*

250 **Hashirakake**: A GEISHA standing at the entrance to a tea-house, with a big cylindrical lantern hanging outside; *signed* SHUNCHŌ

251 **Hashirakake**: A Woman standing at the edge of the stream washing clothes, and revealing her limbs, and Kume no Sennin, attracted by her beauty, falling from the skies; *signed* SHUNCHŌ *sealed* CHŪRIN

252 **Hashirakake**: SHIZUKA OF TAMA-YA in parade attire, standing, waving her sleeve to some acquaintance; *unsigned* 8

253 **Hashirakake**: The Letter-reading Scene from Chūshingura; *signed* SHUNCHŌ 5

254 **Hashirakake**: On the upper floor of a tea-house at Shinagawa at ebb-tide, a man is seated at the barred window talking to a waitress who stands with her back to him, holding a tea-cup stand; *signed* SHUNCHŌ; *sealed* CHŪRIN 1 14

255 **Hashirakake**: A Lady in the temple visiting, TSUNOKAKUSHI head-dress, standing under the branch of a tree, facing to left; *signed* SHUNCHŌ 1 18

256 **Hashirakake**: An OIRAN holding a split bamboo fan, standing by the barred window on an upper storey of a house overlooking the Sumida river, her TOBAKO-BON before her; *signed* SHUNCHŌ; *sealed* CHŪRIN 1 15

[*See Illustration. Plate V*].

257 **Hashirakake**: Cherry Viewing at Gotenyama. A Young Woman with an open fan held by her side, and her maid squatting beside her leaning on a closed umbrella and clasping her knee with her left hand, both admiring the cherry blossoms, and looking to the left; *signed* SHUNCHŌ; *sealed* CHŪRIN 1 12

258 **Hashirakake**: A Woman standing by a man seated under cover of a house, looking out on to rice fields in a driving rain; *unsigned* 12

259 **Hashirakake**: Two Waitresses of the Tea-house MANKAME, one standing, with her paper handkerchiefs held up to her mouth, in conversation with another kneeling, and pushing the centre comb into her hair; *one of a set* FŪZOKU ROKU JO KURABE, "Six Customs of Women Compared"; *signed* SHUNCHŌ 1 12

260 **Hashirakake**: Two Women in a boat on a lake where purple iris blooms in patches, one poleing the boat along, the other seated; *signed* SHUNCHŌ; *sealed* CHŪRIN 1 18

SHUNZAN (Katsukawa), *worked c.* 1776–1800.

261 **Moonbeams on the Yodo River**: A Young Lady in a travelling hat, and her maid with her hat full of lotus leaves, standing under a willow beside the river at Katano, watching the moonbeams; *small size, almost square*; *one of a set* JŪ TEI NO DAI, "Ten Attitudes," *this being No.* 8; *signed* SHUNZAN 1 12

262 **Kidomaru** tugging at the bridle of Raikō's horse when on the way to a temple, with intent to murder him; *small size, upright*; *signed* KATSUKAWA SHUNZAN. — **Kisen Hōshi**, one of the ROK'KASEN; *signed* KATSU SHUNZAN (2)

263 **Hashirakake**: Sasaki no Takatsuna and Kajiwara Kagesuye at the battle of Uji-gawa racing to cross the stream; *unsigned*

SHUNMAN (Kubo), 1757–1820.

264 **Saiku Hajime**, "The First Work" (of the New Year). A Young Woman seated at the end of a bench on which a workman is about to commence work, and a boy looking over a picture book YOKO-YE; *signed* SHŌZADŌ KUBO SHUNMAN

265 **Long Surimono**: Scene in the Kitchen of a Yoshiwara house on New Year's Day, a party of strolling performers with music, one as Inari dancing, amusing the women collected round the ovens; *unsigned, but sealed* SHUNMAN

266 **Six Poetesses** in a group around writing materials; *unsigned*

SHIGEMASA (Kitao), 1739–1820.

267 **Rakuyō Daigo no Zu**: View of the grounds and temple in Kyōto, with cherry trees in blossom and people enjoying the sights; *small size, oblong*; *signed* KŌSUISAI KITAO SHIGEMASA *in his 72nd year, and dated* 1810; and a double-page Book Illustration in black and white; *unsigned* (2)

267A **Yoritomo at Akanuma ga hara**. Triptych. Seated on the left under an umbrella beside a TORII he is watching the sport of flying cranes with labels on their legs requesting those who caught them, when they alighted to rest, to fly them again, and report on the label where they had rested; *full size, upright*; *unsigned*; *framed*

*** This has been attributed to Utamaro, and also to Toyokuni II, but more than one copy is known signed KITAO SHIGEMASA, as in the Ritchie collection.

268 **Hashirakake**: YASU NO YOICHI shooting an arrow at the fan given to the child Emperor Antoku at Itsukushima, the challenge at the Battle of Yashima; *signed* KITAO SHIGEMASA

269 **Hashirakake**: KIKUJIDŌ, the exiled Chinese Keuh Tsze Tung, writing on the leaves of chrysanthemums the Buddhist SUTRA given him by the Emperor Muh Wang; *signed* KITAO SHIGEMASA

270 **Hashirakake**: TAIRA NO KOREMOCHI at the maple picnic at Tako-zan is attacked by a female demon; *unsigned*

271 **Hashirakake**: SAIGYŌ HŌSHI viewing Fuji; *signed* KITAO SHIGEMASA

272 **Hashirakake**: EBISU at a well, emptying a well-bucket of water into another bucket for the First Water of the New Year; *unsigned*

273 **Hashirakake**: RAICHŌ or "Thunder Birds," a pair on the branch of a pine tree; *unsigned.*—A FALCON on a perch; *signed* KITAO SHIGEMASA (2)

MASANOBU (Kitao), 1761–1816.

274 **Nakamura Kumejirō** as Yaoya (Greengrocer) O Shichi, standing under a cherry tree holding a silk winder; HOSO-YE? *signed* KITAO MASANOBU

275 **Hashirakake**: A Girl walking along under an open umbrella, and a youth on her far side carrying a box on his back; *unsigned*

276 **Hashirakake**: Komurasaki and Gompachi, standing side by side, she with the basket hat, and he with the clarionet of a KOMOSŌ; *unsigned*

MASAYOSHI (Kitao), 1761–1824.

277 **Chūshingura**: Act IX. The House of Yuranosuke at Yamashina. Honzō arrives just as O Ishi, the wife of Yuranosuke, demands Honzō's head on the white wood stand as the price of Rikiya's marriage with Honzō's daughter Konami; *one of the very large oblong set, signature on the margin cut off*

*** Very rare.

278 **Hyaku Fuji**: Two of this set: Fuji from Nihon Bridge, and Fuji from the Seven-ri Beach, Enoshima; *medium size, almost square*; *signed* KITAO MASAYOSHI (2)

TŌRIN (Tsutsumi), *worked c.* 1780–1820.

279 **Long Surimono**: Two Court Ladies seated, and a KUGE standing, in a palace looking out on to a snow scene; *signed and sealed* TŌRIN

280 **A Man pounding rice**, and others making cakes for the New Year Festival; *full-size, oblong*; YOKO-YE; *signed* TŌRIN; *sealed* SESSAN

281 **A Man loading an ox** under a pine tree, and a woman stooping to examine the ox's forefoot; *full-size, oblong*; *signed* TŌRIN; *sealed* SESSAN

282 **Kuruma Kago Oroshi,** "Setting down a Basket-carrier at Kuruma." A group of peasants around a little shelter in the mountains, where a basket-carrier, decorated for the New Year, is coming down a rope; YOKO-YE; *an illustration from* YANAGI NO ITO, "Willow Silk," *a book of poems on Spring, published* 1797; *signed* TŌRIN

TSUTSUMI SCHOOL.

283 **Picking Tea:** A group of three women pausing from their work of tea-picking to look at a boy on a bridge reaching for water; *full-size, oblong*; *signed* TŌRIN'S PUPILS, TSUTSUMI SHŪGETSU, ITTO, SHUYEI, *and* TŌSEN.—**Murasaki Shikibu** seated at a window by a cherry tree in blossom; YOKO-YE; *a double-page illustration from* OTOKA TOKA, *a book of poems by men, published* 1798; *signed* HAKUHŌ SON YEKIGI (2)

ENSHI (Augyūsai), *c.* 1780.

284 **The Six Poets:** on the right, Kisen Hōshi, Ōtomo Kuronushi, Fumiya Yasuhide, and Sōjō Henjō, with heads together, all asleep; and on the left, Ono no Komachi and Ariwara Narihira kissing behind a Court fan; in black and grey; *oblong*; *signed* ANGYUSAI ENSHI

SHARAKU (Tōshūsai), *worked c.* 1790–1795.

285 **Osagawa Tsuneyo,** bust portrait as Tonase, the wife of Honzō, in the Chūshingura; on a silver ground; *full-size, upright*; *signed* TŌSHUSAI SHARAKU; *framed*

TORIYAMA SCHOOL.

286 **A Gentleman and a Lady** walking along the bank of the Sumida river, getting a light, the one from the other's pipe, and a child playing with a toy tortoise; *full-size, upright*; *signed* SEKIHŌ

287 **Yama Uba,** the foster mother of Kintoki, holding him in her arms while he dangles a tortoise tied by a string over a stream: *full-size, upright.*—**Hashirakake:** Ume and Kumenosuke, half and three-quarter length; *both signed* SEKIJŌ (2)

288 **A Falcon** on a bough of a tree above a rapid.—**A Tiger** and bamboo; both in graded black and white; *medium size, upright*; *signed* SEKKYŌ (2)

YUMIAKI (Toriyama), *c.* 1800.

289 **Hashirakake**: A Woman, holding a fan, standing on the ENGAWA of a house, looking down at a girl who is minding a baby boy playing with the fish in a porcelain fish pond; *signed* YUMIAKI

*** Work by this artist is very rare; only two other specimens of his work have come under observation.

UTAMARO (Kitagawa), 1754–1806.

290 **San Bijin**: Half-length portraits of three Beautiful Women in a group, of whom the lower one on the right is Okita of Naniwa-ya, the one on the left Ohisa of Takashima-ya, the third is problematical; *small size, upright, on a yellow ground*; *signed* UTAMARO

291 **Okita of Naniwa-ya**, half-length portrait, turned to the left, holding a cup on a stand; *full-size, upright, without background*; *signed* UTAMARO

292 **Kikumoto O Han**: A large head bust portrait of a tea-house waitress, looking to the right, and holding a cup-stand; *medium size, upright, without background*; *signed* UTAMARO

293 **O Hira of Mukōjima**, bust portrait, looking to the left, with right hand on the collar of her outer robe; *medium size, upright, without background*; *signed* UTAMARO

294 **Osen of Kagi-ya**, half-length, facing to the right, and O Hisa of Takashima-ya, bust, facing to the left, holding, and looking at a rolled up MAKIMONO, large heads, without background; *full-size, upright*; *signed* UTAMARO

[*See Illustration. Plate VIII.*]

295 **Miyahito of Ōgi-ya**, half-length, facing to the left, her hands under a very full OBI, without background; *full-size, upright*; *signed* UTAMARO.—**Bust Portrait** of a Woman, facing to the right, on a mica ground which has been added at a later date; *full-size, upright*; *signed* UTAMARO (2)

296 **Two Lovers**, three-quarter length figures, he behind her, with his arm over her shoulder trying to get from her a letter.—**Two Lovers**, three-quarter length, both under one umbrella, facing to the left; both prints on a grey wash ground; *full-size, upright*; *signed* UTAMARO (2)

297 **Yosoi of Matsuba-ya**, half-length, facing to the right, seated writing a letter.—**Matsuoi of Matsuba-ya**, half-length, with a KAMURO on each side, under an umbrella held over them; *both full-size, upright*; *signed* UTAMARO (2)

298 **Morokoshi of Echizen-ya**, full-length, on her knees rolling up a letter.—**Portrait of a Woman**, on one knee, in front of a table with books, her hand resting on her upright pipe; *both medium size, upright*; *signed* UTAMARO (2)

299 **Kiseigawa of Matsuba-ya** seated, facing to right, playing a TAIKO or stage drum; across the upper part a band of pink with white cherry blossoms.—**Mother and Child**, a half-length figure of a woman peeling a melon, and bust of a child looking up at her; *both full-size, upright*; *signed* UTAMARO (2)

300 **A Geisha Performance in a Daimyo's Palace** Triptych. In the centre of the room a GEISHA dancing, surrounded on the left by the musicians, and watched from behind a screen on the right by a noble lady with her ladies-in-waiting around her. Various members of the household are scattered about, and several points of by-play are introduced: one maid on the right is struggling with another for the possession of a letter hidden in her bosom; on the opposite side a girl is confiding some information to SANTO KYŌDEN (the artist Kitao Masanobu), whom she is supporting, drunk with SAKÉ (his name appears on his shoulder and sleeve), while another woman makes a grimace at them from behind a TSUITATE; in the distance, in another wing of the building, the DAIMYO views the performance from afar with equal indifference to the show, and to the protests of a priest, against such entertainments; *full-size, upright*; *signed* UTAMARO; *framed*

*** Early work, rare, and unrecorded by Kurth. Professor Fenollosa considered this "the finest work of Utamaro in the Kiyonaga manner."

301 **The Five Festivals**. Pentaptych, each sheet with a short piece of descriptive text for one of the five months, the prints joining up, though each forms its own subject.—NANAKUSA: A Lady bringing in a tray with cray-fish, etc., another with SAKÉ kettle, and a boy with SAKÉ cup.—HINA MATSURI: A Lady setting out toy sets for two little girls to have a tea ceremony.—TANGO NO SEKKU: A Mother kneeling with a little boy beside a flag stand, with Shoki in red on one of the flags, and a servant with a present in a box behind them.—TANABATA: A Lady writing, and a little girl looking at a book.—CHŌYŌ NO SEKKU: A Lady standing with a SAKÉ kettle, on the spout of which chrysanthemum flowers are laid, done up in NOSHI, and another lady arranging blooms in a vase; *full-size, upright*; *each signed* UTAMARO; *framed*

*** In good state. This set is not mentioned by Kurth.

Kato 302 **A Tokugawa Princess Visiting.** Triptych. In the centre the lady is alighting from a GOSHOGURUMA, drawn up under a flowering cherry-tree, helped by a lady-in-waiting, while another kneels holding a Court fan, significant of her rank; on the right a noble lady is seated behind a reed blind with two of her ladies-in-waiting ready to conduct the illustrious visitor; on the left, three of the princess's maids are bringing forward the presents; *full-size*, *upright*; *signed* UTAMARO; *framed* 6 5

do 303 **The Seven Ri Beach.** Triptych. Pilgrims on their way to Enoshima; on the left a KAGO standing on the beach with a woman in it holding a pipe, another seated beside it packing the tobacco in her pipe, with a steel for striking, and a third standing shading her eyes as she looks backwards; in the centre two women walking beside another mounted on a horse, who is looking down on the boy driver; on the right a lady traveller and her porter being accosted by a young girl offering a shell; in the distance the beach curving away towards Enoshima and Fuji on the horizon; *full-size, upright*; *signed* UTAMARO; *framed* 3 10

Mayer 303A **A Cherry-blossom Picnic.** Triptych. A number of Ladies in TSUNOKAKUSHI head-dresses, with female attendants, grouped under cherry trees, within an enclosure formed by a wind screen, a NORIMONO standing in the centre distance, on the right a lady on her knees is fixing up a young lady's OBI, and behind them a female servant is helping along a lady a little the worse for SAKÉ; on the right two of the porters, having got rid of their loads, are refreshing themselves, and a girl is poking fun at them; *full-size*, *upright*; *signed* UTAMARO 2 15

Murakami 304 **Makiginu of Tama-ya,** standing, looking down at a girl seated on the ground tuning her SAMISEN, a KAMURO behind her; on a pale yellow ground; from a set without title, but bearing a long panel with a poem, and a square one with the name of the courtezan; *full-size, upright*; *signed* UTAMARO 2 5

do 305 **Yosoi of Matsuba-ya,** seated, pondering over a poem she is writing, half-length figure, facing to the right, on a grey wash background; *full-size, upright*; *one of a set* SEIRŌ ROK'KASEN, "Six Poetesses of the Tea-houses"; *signed* UTAMARO 2 2

Bluett 306 **Konrei Nii-Makura,** "The Wedding. A New Pillow." The Bride arranging herself for the night, and fixing her hair by aid of a pocket mirror, the husband coming round the corner of the draught screen; *full-size, upright*; *one of a set* MEDETA SAMBUKU TSUI, "A set of three Happy Occasions"; *signed* UTAMARO 2 5

*** Not mentioned by Kurth.

Mayer 307 **A Lady working a Puppet,** dressed as a woman with three HANAGASA or flower hats, and another woman behind her and in front of a screen playing a SAMISEN; *medium size, upright*; *one of a set* FŪRYŪ SHOGEI NO NISHIKI, "Refined Brocade Pictures of the Polite Accomplishments"; *signed* UTAMARO 2 5

308 **The Oiran Kyokawa** holding a pipe in the mouth of the OTOKODATE Karigane Bunshichi, and looking up at another OTOKODATE, Kamenari Shokurō, who looks savagely at her; *full-size, upright*; *one of a set* CHIWA KAGAMI TSUKI NO MURAKUMO, "A Mirror of Flirting Lovers. Clusters of Clouds over the Moon"; *signed* UTAMARO

309 **O Chiyo and Hambei**: Half-length of O Chiyo holding a MOCHI pounder, and bust of Hambei peeling a melon, on a wash background; *full size, upright*; *one of a set* RYŪKŌ MOYŌ UTAMARO KATA, "Fashionable Designs, Utamaro style"; *signed* UTAMARO

310 **The Boys' Festival**: A Young Man painting a figure of Shōki in black and white and a half-length figure of a girl looking on; *full size, upright*; *one of a set* GO SEKKU, "The Five Festivals"; *signed* UTAMARO

311 **Nyobu-Fu**, "The Custom of a Wife": Half-length Portrait of a Mother suckling a child, without background; *full size, upright*; *one of a set* TŌSEI FŪZOKU TSU, "Customs of the Present Day"; *signed* UTAMARO

312 **The Seventh Happiness in the House**: Two Women, one seated and one on her knees admiring the work of a boy who is drawing a figure of Daruma; *full size, upright*; *one of a set* ZEI JIMAN KO TAKARA AWASE, "Vainglorious Children Compared"; *signed* UTAMARO

313 **Futaba Gusa Nana Komachi**, "Twin Grass (or two character) Seven Komachi." *Two of the set:* KIYOMIZU KOMACHI, A Young Woman looking through a screen at two children playing blind-man's buff.—KAYOI KOMACHI, A Female Servant tying the girdle of a woman who has just come out of the bath; *full size, upright*; *both signed* UTAMARO (2)

314 **Jitsu Kioi Iro-no-mina Kami**, "True Rivals in the Course of Love." *Two of the set:* SANKATSU OF MINO-YA AND HANSHICHI, she with linked fingers looking downwards distressed and he with pipe beside her.—AMEKAWA AND CHŪBEI, both under an umbrella he is holding; *full size, upright*; *both signed* UTAMARO (2)

315 **Fūryū Mu Tamagawa**, "The Six Tama Rivers." *Two of the set, published by* MARU-YA JIMPACHI: KII TAMAGAWA, A Man stooping beside the stream lifting water with his fingers to moisten the ink in his YATATE, and two ladies standing behind him.—MICHINOKU TAMAGAWA, A Lady, her maid and a page-boy watching the flight of sanderlings; *full size, upright*; *both signed* UTAMARO (2)

316 **Fūryu Mu Tamagawa**. *Three of another set, published by* SENICHI: KII TAMAGAWA, A Lady seated on a bench and another standing, both with fans.—MICHINOKU TAMAGAWA, A Woman

LOT 316—*continued.*

with a child in her arms watching the flight of the birds startled by a boy clapping his hands. — SETTSU TAMAGAWA, A Woman under a pine-tree fulling cloth, another looking at her and a third advancing with a KINUTA; *full size, upright; each signed* UTAMARO (3)

317 **Fūryū Mu Tamagawa.** *One of another set, published by* FUJIKEI: CHIDORI NO TAMAGAWA, A Lady, a young woman and two children on the bank, one boy clapping his hands to make the birds fly; *medium size, upright.*— **Fūryū Nana Komachi.** *One, publisher,* TSURU-YA: The SOSHI ARAI KOMACHI, A Woman turning a sheet of paper with writing in red and black, and a girl looking up in her face; *full size, upright; both signed* UTAMARO (2)

318 **Fūryū Nana Komachi.** *Three of the set, published by* KAWASHŌ: A Woman seated, loosely clad, and another standing dressing her hair.—A Woman seated beside a pile of books, holding a pipe, and looking down at a letter on the books.—A Woman seated, holding a brush in her right hand and a scroll of writing in her left hand behind her back; *full size, upright, title in a label on an open court fan; each signed* UTAMARO (3)

319 **Yūkun Nana Komachi,** "Seven Courtezans as Komachi." *Five of the set:* KARAKOTO OF CHŌJI-YA seated leaning on her SAMISEN case.—TSUKIOKA OF HIOGO-YA seated by a pile of books, holding one open.—SHINOWARA OF TSURU-YA seated in the attitude of entertaining a guest.—HITOMOTO OF DAIMONJI-YA seated fanning herself and looking down into a porcelain fish-pond.—HANAŌGI OF ŌGI-YA seated beside a dwarf peach-tree in blossom and picking off a dead leaf; *full size, upright; all signed* UTAMARO (5)

*** This set is not recorded by Kurth.

320 **Seirō Yūkun Awase Kagami,** "A Mirror comparing the Courtezans of the Tea-houses." *Four of the set:* MIDORIGI AND WAKAUME OF WAKA-MATSU-YA, the former putting a hair-pin in her back hair, the latter holding a toilet-box and a fan.—KASUGANO AND UTAHAMA OF TAMA-YA side by side facing to the right.—KOMURASAKI AND HANAMURASAKI OF TAMA-YA side by side facing to the left, the latter with her sleeve up to her face.—TAMANOYE AND SASUMINO OF EBI-YA side by side facing to the left, the former holding the collar of her robe, the latter with arm across her chest; *all half-length figures; medium size, upright; each signed* UTAMARO (4)

321 **Fūzoku Bijin Tokei,** "Customs of Beautiful Women by the Clock." *Two of the set:* MONKEY HOUR, 3 to 5 p.m., three-quarter length of a woman facing to left with sleeve up to her mouth, looking down at a half-length of a woman with a split

LOT 321—*continued.*
bamboo fan.—COCK HOUR, 5 to 7 p.m., three-quarter lengths of a woman in temple-visiting head-dress with a young man holding a fan, both under an umbrella; *full size, upright*; *signed* UTAMARO (2)

322 **Fūryū Ko Takara Awase,** "Refined Comparison of Precious Children." *Two of the set*: A Woman seated before a screen playing the SAMISEN for a little boy dressed as Sambaso to dance to, helped by an elder brother.—A Woman seated reading a book while a baby boy lies across her knees asleep, and another writing a poem on a lantern; *full size, upright*; *signed* UTAMARO (2)

323 **Bijin Go Mensō,** "Physiognomies of Five Beautiful Women." *Two of the set:* THE QUIET KIND WOMAN, half-length of a woman seated holding a pipe with her thumb over the hole of the mouth-piece.—THE SILENT WOMAN, half-length of a woman seated facing to the left holding a dog in her lap; *full size, upright*; *signed* UTAMARO (2)

324 **Go Setsu Hana Awase,** "Comparison of the Five Flower Festivals." *Two of the set:* TSUKASA OF ŌGI-YA seated facing left, smoking a long pipe, by a boat-shaped hanging vase full of pinks; inset a view of Tañabata.—ARIWARA OF TSURU-YA, kneeling, facing right, arranging iris in a cylindrical vase; inset two boys at theatrical play; *full size, upright*; *signed* UTAMARO (2)

325 **Ongyoku Koi no Ayatsuri,** "Pulling the Strings of Lovers in Music and Song." *Three of the set of puppet performances, each worked by a man and woman:* O HAN AND CHŌYEMON, O Han seated on her lover's knee.—UMEKAWA AND CHŪBEI, both walking to the right under an open umbrella.—OKOMA AND SAIZABURŌ, she standing looking down at him rubbing a stick of ink on a stone; *full size, upright*; *each signed* UTAMARO (3)

326 **Meisho Fukei Bijin Jū-ni Sō,** "Twelve Physiognomies of Beautiful Women." *Six of the set, without text either on the* MAKIMONO *roller or on the block:* THE QUIET WIFE, a woman threading a needle.—THE GOOD MOTHER, a woman suckling a child.—TWO WOMEN in conversation, one holding a fan.—A WOMAN pushing a piece of twisted paper into the mouth-piece of her pipe.—A WOMAN twisting a piece of string for her hair, as she holds it between her teeth.—A GIRL AND A DOLL; *full size, upright*; *all signed* UTAMARO (6)

327 **Yūkun Go Sekku,** "Courtezans and the Five Festivals." *Two of the set:* YOYOTOSE OF MATSUBA-YA on one knee, facing right, arranging a stalk of chrysanthemums.—KARAUTA OF CHŌJI-YA on one knee, facing to the right, holding a coloured string ball; *full size, upright*; *both signed* UTAMARO (2)

328 **Shichi Go San Ko Takara Awase**, "Precious Children compared at Seven, Five and Three." *The set, complete:* THREE, The Ceremony of first letting a child's hair grow, a mother dressing up a struggling boy, and another woman showing him a sash.—FIVE, The Ceremony of first wearing HAKAMA, or loose trousers, a mother standing behind the boy and a maid putting his little sword in his girdle.—SEVEN, The Ceremony of first going to a temple, a mother holding the SHIKAKE of a little girl and the maid putting on her OBI; *full size, upright*; *each signed* UTAMARO (3)

*** This set is not recorded by Kurth.

329 **Fujin Tewaza Jū-ni Kō**, "Twelve Forms of Women's Handiwork." *Three of the set, half-length and bust figures:* KAMIYUI, "Hairdresser," a woman combing the hair of another woman.—TOFI, a food made of bean-curd, a woman cutting it into slices.—SHŪCHUKA, "Water-flowers," a man talking to a woman in front of a tooth-brush stall, where these toys are sold; *full size, upright*; *each signed* UTAMARO (3)

330 **Kyōkun Oya no Megane**, "Moral Teaching (as seen through) the Spectacles of Parents." *Two of the set, bust or half-length figures of women:* SHŌCHOKU MONO, "The Honest Woman," holding a piece of string by her teeth and fingers and tying it round her wrist to remember something.—RIKŌ MONO, "The Clever Woman" lying in bed holding the "History of Taikō Hideyoshi," and reading; *full size, upright, both with explanatory text*; *signed* UTAMARO (2)

331 **Illustrations of Proverbs**, with I-RO-HA arrangement at the right top corners. *Two of the set:* TELLING A TALE IN A LOUD VOICE, half-lengths of a woman with thumb on the mouth-piece of her pipe listening to a married woman with a child at her breast.—THE ASSOCIATION OF A MAN WITH A CHILD, a girl with her hands on the neck of a man; *full size, upright*; *both signed* UTAMARO (2)

*** This set is not recorded by Kurth.

332 **Bijin Go Setsu no Asobi**, "The Amusements of Beautiful Women at the Five Seasons." *Three of the set with half-length figures:* THE MAWARIDŌRŌ, Two Women looking at a revolving lantern showing silhouetted figures.—THE BOYS' FESTIVAL, A Lady in a temple-visiting hat followed by a maid with bow and arrows.—**Chrysanthemum Festival**, A Lady pointing out certain flowers and another with scissors to cut them; *full size, upright*; *signed* UTAMARO (3)

333 **Tōsei Kodomo Rok'kasen**, "Children of the Present Day as the Six Poets." *Three of the set:* OTOMO KURONUSHI, A Father holding up a little boy with a funnel on his head in lieu of a court cap, and his mother looking on, both seated.—ARIWARA NO

LOT 333—*continued.*

NARIHIRA, A Woman on her knees beside a boy with an upturned tea-cup stand on his head and two fans at his ears in imitation of a noble's KEN-EI, a bow in hand and arrows on his back.—BUNYA NO YASUHIDE, Two Women, one standing, the other on her knees, amused at a boy with an open book on his head as a KUGE'S hat ; *full size, upright* ; *signed* UTAMARO (3)

334 **Shunkyō Mitate**, "Selected Spring Amusements." *A set of three, believed to be complete, representing the game of* KITSUNE KEN : KARI-UDO, "The Hunter," A Woman kneeling, facing to the right holding a roll of paper as a gun.—KITSUNE, "The Fox," A Woman kneeling facing to the left, beating down a fancy thread ball she is bouncing.—SHŌGA, "Head Man of a Village," A Man seated on his heels holding a closed fan ; *full size, upright* ; *each signed* UTAMARO ; *the first two in fine condition, the third browned* (3)

*** This set is not recorded by Kurth.

335 **Seirō Niwaka**: Five sheets of Niwaka Characters, from various sets, including some of the Pentaptych set ; *all signed* UTAMARO (5)

336 **Kōmei Bijin Mitate Chūshingura**, "A Selection of Celebrated Beauties in the Loyal League." *Two of the set :* ACT I, A Lady selecting a SAKÉ cup in imitation of the Lady Kawoyo selecting the helmet of Yoshisada.—ACT IX. A Woman as Honzō arriving at Yamashina, with Tonase about to shave Konami's neck instead of killing her ; *full size, upright* ; *signed* UTAMARO (2)

337 **Chūshingura** : The YEIJUDŌ large figure set, figures about half-length. *Five of the set :* ACT I, Moronao presenting a love letter to the Lady Kawoyo.—ACT II, The Love Scene between Rikiya and Konami.—ACT III, The BANNAI Sagisaka insulting Okaru.—ACT VII, Yuranosuke lifting Okaru off the ladder.—ACT IX, Ishi, Tonase and Konami at Yamashina ; *full size, upright* ; *each signed* UTAMARO (5)

338 **Chūshingura** : The YEIJUDŌ "brother pictures" set of analogues in real life. *Two of the set :* ACT V, An OIRAN taking from a female servant a bag of sweetmeats ; inset Sadakurō's murder and robbery of Yōichibei.—ACT IX, A Lady at her toilet, and a street singer outside the house ; inset Honzō's arrival at the house of Yuranosuke ; *full size, upright* ; *each signed* UTAMARO (2)

339 **Chūshingura Osana Asobi**, "The Loyal League and Children's Amusements." The TSURU-YA "brother pictures" set of analogues in real life. *Two of the set :* ACT II, A Boy cutting off a branch of bamboo ; inset Honzō cutting off a pine branch.—ACT IX, A Boy with a basket on his head playing the SHAKUHACHI outside a screen behind which his mother is dressing his sister's hair ; *medium size, upright* ; *both signed* UTAMARO (2)

340 **Kintoki Series.** *Four from different sets:* Yamauba with kite and Kintoki with string winder; *from the* TSUTA-YA *set.*—Kintoki drawing the HŌJU NO TAMA and Yamauba looking on; *from the* MURATA-YA *set.*—Yamauba at her toilet, and Kintoki on her shoulder making grimaces in her mirror; *from the* YEIJUDŌ *set*; *these full size, upright.*—Kintoki putting the mask of Okame on Yamauba's face; *from the* YAMASHIRO-YA *set*; *small size, upright*; *all signed* UTAMARO (4)

341 **Six Poetesses of the Tea-houses.** The SEN-ICHI set without title, figures of the Rok'kasen inset in circles. *Two of the set:* HITOMOTO OF DAIMONJI-YA on her knees reading a letter, her KAMURO kneeling beside her looking up into her face; inset Ariwara no Narihira.—ŌI OF EBI-YA, seated on her heels writing a letter, her KAMURO grinding ink; inset Ono no Komachi; *full size, upright*; *both signed* UTAMARO

342 **Ladies as the Seven Gods of Good Fortune.** Triptych. On the right, Jurojin standing, Bishamon on one knee, and Hotei seated by his sack; in the centre Ebisu standing and Daikoku on one knee; on the left, Benten on one knee and Fukurokujin seated; *full size, upright*; *signed* UTAMARO; *framed*

343 **Futami ga ura.** Triptych. A Party of eight women and a young girl on the beach, on the left three are paddling in the sea, in the centre three others are preparing to do the same, and on the right a woman is kneeling tucking up the clothes of the young girl who stands by another woman hitching her dress up under her girdle; in the distance the MIOTO NO SEKI, or Husband and Wife Rocks; *full size, upright*; *signed* UTAMARO; *framed*

344 **Cherry Viewing at Gotenyama.** Triptych. A Noble Lady getting out of her NORIMON in the centre, one of her ladies holding up part of the roof, and on the left another kneeling with her mistress's sandals, and a third with an umbrella; on the right another lady making SHAGAMI and holding a box, a little girl with a doll, etc.; in the distance the Bay of Yedo with sailing boats and moored junks; *full size, upright*; *signed* UTAMARO; *dated Rat 7 = 7th month*, 1804; *framed*

345 **A Cherry Viewing Picnic.** Triptych. On the right a man somewhat exhilarated pointing with his fan to something in the distance while a woman supports him at the back, laughing at his antics, and another stands in the rear; in the centre a woman pouring SAKÉ from a tub into a kettle, another holding a SAKÉ cup, and one standing amused at the man; on the left three other women under the cherry-trees; in the distance the waves of the Bay of Yedo; *medium size, upright*; *signed* UTAMARO; *framed*

346 **Spring Blossoms.** Triptych. On the right of the Yoshino Gawa, whose rapid waters are overhung by cherry blossoms, is an open-fronted house, the TEIKIN HŌRAI where a princess is seated surrounded by her ladies and behind them dolls are arranged for the HINA MATSURI; in the centre a woman is seated with a SAMISEN, and three ladies are going down the steps to the river bank; on the left are three more ladies on the near bank of the river, and on the far bank stands Kuganosuke the secret lover of the Princess Hinadori who is looking across to him wistfully, he is attended by a boy holding his sword; *full size, upright*; *signed* UTAMARO; *framed*

*** The same subject is dealt with in a very similar manner in a triptych by Toyokuni.

347 **Sheets from Triptychs:** VISITORS TO UYENO, Three Women by the sign-board of the temple Ryodaishi.—INTERIOR OF ŌGI-YA, *the right-hand sheet dated Tiger* 6 = 6*th month*, 1806.—MUSICAL ENTERTAINMENT, left-hand sheet with two women playing the SAMISEN and a girl bringing in a cup on a stand; *full size, upright*; *each signed* UTAMARO (3)

348 **Sheets from Triptychs:** NEW YEAR SPORTS, centre of triptych with women playing FUKUBIKI or "lucky strings," two of which are attached to oranges which if drawn win prizes.—KINGO-SHŌGWA, "The Polite Accomplishments," two sheets, ladies writing, and a girl and youth playing GO; *full size, upright*; *signed* UTAMARO (3)

349 **Sheets from Triptychs:** SURUGA OKA WAKA-MIYA NI OITE SHIZUKA BUSHU, "Shizuka dancing before the young prince at Suruga hill," right-hand sheet showing part of the orchestra and ladies watching. — YOSHIWARA SCENE, the first robing of a KAMURO; *both signed* UTAMARO.—THE DRAGON BOAT, right-hand side with three women in the boat, two seated and one standing; *the last signed* UTAMARO KAKI-SOME, "*First drawing of the New Year*," = 1796 (3)

350 **Sheets from Triptychs:** PICKING PERSIMMON, centre sheet, a man handing down a bough to three ladies below.— YEDO MEIBUTSU NISHIKI-YE KŌSAKU, "The Chief Product of Yedo, The Making of Brocade Prints," women engaged in cutting the blocks and sharpening the tools; *both signed* UTAMARO.—TADAMORI AND THE OIL THIEF, right-hand sheet; *signed* KITAGAWA UTAMARO (3)

351 **Sheets from Triptychs:** YOSHITSUNE SERENADING JORURI HIME, Reizei with a lantern at the garden gate; *one sheet of a* NIWAKA *set*.—A HAWKING PARTY crossing a lake with Fuji in the distance, *centre sheet*.—TAIKŌ AND THE FIVE YOSHIWARA BEAUTIES, *right-hand sheet*; *full size, upright*; *all signed* UTAMARO (3)

352 **Shira Ishi Banashi**, the name of a play. Miyagano, an OIRAN standing, with a handkerchief in her mouth and a short sword in her hand, about to do something terrible, and O Nobu kneeling behind her, trying to restrain her mistress; *full size, upright*; *one of a set* AYATSURI MOYO TAKE ITO NO FUSHI, "Designs for the loom with one joint of bamboo"; *signed* UTAMARO

*** This set is not recorded by Kurth.

[*See Illustration. Plate VI*].

353 **Hinatsuru of Chōji-ya**, seated on a great carp reading a scroll after the manner of the Chinese Sennin Kinkao, who, like herself, amused himself by painting fishes, and was one day taken away by a carp king; *full size, upright*; *one of a set* ENCHŪ HACHI SEN, "Eight Fascinating Sages"; *signed* UTAMARO

354 **An Oiran**, seated, back view with head turned almost facing, holding a SAKÉ cup, her left hand resting on a lacquer box behind her; inset a view of the temple at Enokashira; *full size, upright*; *one of a set* JŪ-GO DŌJI KIRYŌ SOROI, "Fifteen Talented Boys," really a set of Beautiful Women; *signed* UTAMARO

*** This set is not recorded by Kurth.

355 **Takikawa of Ōgi-ya** on her knees in front of a bronze vase and her KAMURO behind her bringing stalks of chrysanthemums; *full size, upright*; *signed* UTAMARO

[*See Illustration. Plate VI*].

356 **Fujie of Nakamanji-ya**, intoxicated, with her arms across the shoulders of another woman on her knees, as if trying to get on her back for a pick-a-back; *full size, upright, one of the set* YŪKUN GEISHA HANA AWASE, "Courtezans and Geisha compared with Flowers"; *signed* UTAMARO

357 **Tamashō of Tama-ya**, half-length, holding a pipe and turning to speak to a woman holding a YUTO beside a hanging bucket vase filled with iris; *full size, upright, one of a set* HANA-AWASE SHIKI NO BIJIN, "Beautiful Women and Flowers of the Four Seasons compared."—**Yosoi of Matsuba-ya** on parade, passing to the left followed by two KAMURO, and a SHINZŌ in the rear; *full size, upright, one of a set* SEIRŌ TETORI HAKKEI, "Eight Skilful Women of the Tea-houses"; *signed* UTAMARO (2)

358 **A Feminine Study**: Bust Portrait of a young Woman slightly turned to her right, looking upwards and raising her sleeve to her chin; above her a vase of ZEICHIKU, or divining rods, on the back of a tortoise of long life, and one of the SANGI TRIGRAMS; *full size, upright, one of a set* KEISEI KYŌCHŪ MI-TOSHI MITATE JŌZU, "Looking into the hearts of Courtezans. A selection by an Expert"; *signed* UTAMARO

*** This set is not recorded by Kurth.

359 **Chūshingura,** Act IX, *full size, upright*; and **Puppet Chūshingura** in a circle, *small size, upright*; *both signed* UTAMARO (2)

360 **Joshoku Kaiko Tewaza Gusa,** "Women's Work in the Cultivation of Silk-worms," *eight of this series,* 1, 3, 6, 7, 8, 9, 11, *and* 12, *not all first editions*; *full size, upright*; *signed* UTAMARO (8)

361 **Joshoku Kaiko Tewaza Gusa,** two sheets, *from different editions,* 1 *and* 3 (2)

362 **Shiohi no tsuto,** "Treasures from the Ebb-tide." The first and last double-page illustrations from this work: Women on the sands collecting shells, and Ladies in a house playing the shell game; *oblong,* YOKO-YE; *unsigned*; *not the original edition* (2)

363 **Yehon Waka Ebisu,** "Picture Book of Songs for the People," published 1786. The fourth illustration, New Year Festivities, Lion dancers performing outside a house and people watching them through a window; *oblong,* YOKO-YE; *unsigned*

364 **A Flower Arrangement Contest**: Two Ladies, each kneeling on separate mats, arranging floral decorations in vases, a man standing between holding an UCHIWA as umpire, and two other men seated at the end of the apartment, looking on; *an oblong print of special Hashirakake size*; *signed* UTAMARO

365 **Two Fan Prints**: ARIWARA OF TSURU-YA arranging chrysanthemums, and TAKIKAWA OF ŌGI-YA writing a poem on a fan; *both signed* UTAMARO (2)

366 **Flowers, Snow, Wind and Moon.** Two of the set: A Woman seated, holding a mirror for the moon, and A Woman, seated, holding a fan for the wind; *full size, upright*; *both signed* UTAMARO (2)

367 **Mototsuye of Daimonji-ya** on parade passing to the left, a SHINZŌ on her far side and KAMURO behind, and another woman and KAMURO passing to the right; *full size, upright, one of a set* YŪKUN DESSOME HATSU ISHŌ, "The first goings out of Courtezans in new clothes."—**Sugawara and Masagoji of Tsuru-ya** on parade side by side passing to the left; *full size, upright*; *both signed* UTAMARO (2)

368 **Fukusuke,** "A Dwarf," seated on cushions, and a girl offering him a pipe, with a woman holding an INARI mask beside him; *full size, upright*; *unsigned.*—**Benten and Daikoku** in black and grey; *medium size, upright*; *signed* UTAMARO (2)

369 **Kiseigawa and Ichikawa of Matsuba-ya,** half-length portraits facing to the left.—**Two Women,** one half-length arranging her hair, the other, bust only, cleaning a comb, both facing right; *full size, upright*; *signed* UTAMARO (2)

370 **O Hatsu**, in the Drama KAGAMI-YAMA, with a short sword between her teeth and hands behind her back in front of a CHOZŪ-BACHI; *full size, upright, one of the set* JORURI MOYŌ TAKE ITO NO FUSHI, "Designs from the Lyric Drama with one joint of Bamboo"; *signed* UTAMARO.—**Scene in a Tea-house**: A Man plying a GEISHA with SAKÉ, and another woman watching him; *unsigned* (2) 2 2

371 **An Analogue**: A Woman standing holding a lighted taper above a boy who has caught a rat under a box; inset Ii-no-Hayata killing the NUE and Yorimasa holding a torch. — **Tsukasa of Ōgi-ya** arranging a branch of plum-blossom in a vase, *one of the set* YŪKUN GO SETSU IKEBANA KAI, "Courtezans and the Art of Flower Arrangement for the Five Seasons," *dated 2nd month*, 1804; *both full size, upright*; *signed* UTAMARO (2) 1 1

do 372 **Sugawara of Tsuru-ya** on parade passing to the right, with a KAMURO on her near side.—**Karakoto of Chōji-ya**, seated, leaning on a table looking at a book with a picture of an OIRAN on parade, and her KAMURO leaning on the table beside her; *one of a set* KAYOI KURUWA SAKARI HAKKEI, "Eight Views taken in passing to and fro in the Courtezan Quarter"; *both full size, upright*; *signed* UTAMARO (2) 1 1

do 373 **Ichikawa of Matsuba-ya**, half-length and bust of another woman, *one of a set* SEIRŌ BIJIN MEI HANA AWASE, "Beautiful Women as Flowers of the Tea-houses compared."— **Chubon no zu**, "Middle Class": A Woman standing and another squatting looking at a growing water-plant in a tripod, beside a clothes horse, *one of the set* FŪZOKU SAN-DAN MUSUME, "Customs of Women of the Three Classes"; and three others; *all full size, upright*; *signed* UTAMARO (5) 2 2

do 374 **Shinowara of Tsuru-ya** and **Kisegawa of Matsuba-ya** as Asahina and Soga no Gorō, the former holding a TOBAKO-BON, the latter seated, and a KAMURO holding a candlestick.—**Yamauba**, half-length, holding a staff, and Kintoki, bust, holding a toy windmill.—**Keisei no Aki no tsuki**, "The Courtezan's Autumn Moon": A Woman, standing, holding a fan, and another, seated, with writing spread on her lap, looking up at her companion, *one of a set* FŪRYŪ UKIYO HAKKEI, "Eight Refined Views of the Passing World"; *all medium size, upright*; *signed* UTAMARO (3) 1 1

do 375 **The Geisha Shimada**, half-length of a Woman looking to the left, behind the bust of a woman with a SAMISEN looking to the right, *one of a set* BIJIN SHIMADA HAKKEI, "Eight Views of Women's Shimada," *i.e.* a style of hair-dressing. — **Sarashi, Sambaso**: Two Characters in a Dance, the former bust only, the latter half-length, with cap and bells.—**Music Practice**: A Woman seated by a brazier looking at her daughter playing the SAMISEN, and a little boy imitating her on a broom; *all medium size, upright*; *signed* UTAMARO (3) 1 15

376 **Morokoshi of Echizen-ya** on her knees looking at a cat playing with a ball.—**Nanisho of Manji-ya**, seated, leaning backwards, before her TOBAKO-BON.—**Tsukioka of Tama-ya**, seated, facing right, writing a letter, *one of a set* SEIRŌ MEI SAN JIN, "Three famous Women of the Tea-houses"; *all medium size, upright*; *signed* UTAMARO (3)

377 **Listening to the Nightingale**: Three Women on the balcony of a house, one standing pointing outside, the others on one knee listening, on the screen a poem by Yakamochi.—**Flower Viewing**: Two Women and a young Girl under a blossoming plum-tree on which is perched a bird.—**Beni no Tomaru**, "Lasting Beni": A Woman, seated, facing the right, holding a SAKÉ cup, and holding out her hand, *one of a set* TŌSEI GO SHIKI SŌME, "The Five Colours for the Present Day," *dated* 1804; *all medium size, upright*; *signed* UTAMARO (3)

378 **Tsurureki of Tsuta-ya**, half-length, with her KAMURO, bust only.—**A Monkey Sambaso** on a screen, governed by a woman for children's amusement.—**Kokoware Musume**, "Kept Woman": A Woman, seated, with a dog pawing her, inset a song-game card, with portrait of Narihira; *one of the set* TŌSEI MUSUME ROK'KASEN, "Girls of the Present Day as the Six Poets"; *various sizes*; *all signed* UTAMARO (3)

379 **Yoshiwara Tokei**, "The Yoshiwara Clock." OX HOUR 1 to 3 a.m. A Girl with lighted taper passing to her bed. GOAT HOUR 1 to 3 p.m. Two Women looking down from the balcony railing at a man in a basket hat holding bundles of divining rods; *both half-block size*; *signed* UTAMARO (2)

380 **A Bridge over the Sumida River** and two women with umbrellas, one of whom is holding by the girdle a little girl who is climbing on the rails to look over; YOKO-YE; *signed* UTAMARO.—A double-page Illustration from the Book of the Yoshiwara; *unsigned*.—**A Tanzaku Kwa-chō**; *signed* UTAMARO (3)

381 **A Falcon** killing a Duck, *signed* UTAMARO; and three other pictures of Birds, *unsigned*; *all about half-block size* (4)

382 **Flower Arrangement**, two in colours.—**Hare**, Moon and Autumn Flowers, in black and white, *all small size*.—**Sparrows and Bamboo**, in black and grey, the birds tinted, *full size, upright*; *all signed* UTAMARO (4)

383 **Hashirakake of Special Size**: A Woman kneeling on the ENGAWA, lifting a block of ice by the dipper from the CHŌZU-BACHI, and another standing behind her looking over her; *signed* UTAMARO

384 **Hashirakake**: KOMURASAKI OF TAMA-YA, half-length figure with her hand open, under her chin; *signed* UTAMARO

385 **Hashirakake**: A Male Fan Seller with a series of split bamboo fans on bamboo sticks, talking to a woman seated; *signed* UTAMARO

386 **Hashirakake**: WAKASHU NO KI-KYŌ, "A Youth returning on the Bridge." A man standing behind a woman who is holding a telescope and pointing to some unseen object; *one of a series* UKIYO HAK'KEI, "Eight Passing-world Views"; *signed* UTAMARO

387 **Hashirakake**: MAGURO MŌDE, "Going to Maguro to Worship." Two women, one wearing and one carrying her travelling hat, going to get relief from ailments; *one of the set* YEDO MEISHO ASOBI, "Celebrated Views of the Amusements of Yedo"; *signed* UTAMARO

388 **Hashirakake**: SHIBA SHIMMEI MŌDE, "Going to Shiba to Worship." A man with an open fan followed by a woman with a closed umbrella; *one of the same set as the foregoing*; *signed* UTAMARO

389 **Hashirakake**: YAMASHITA NO RYŌRI-YA, "The Eating-house at Yamashita." Two waitresses, one with a fan behind one wiping a cup stand; *one of the same set as the foregoing*; *signed* UTAMARO

390 **Hashirakake**: A Youth with a falcon on his wrist standing behind a girl with an inscribed TANZAKU for hanging on a tree; *unsigned*

391 **Hashirakake**: Umekawa and Chūbei, two lovers, side by side under an umbrella; three-quarter-length figures; *signed* UTAMARO

392 **Hashirakake**: O Some and Hisamatsu, he with a coloured string ball; behind, O Some with her sleeve up to her cheek; *signed* UTAMARO

HIDEMARO (Kitagawa), *worked c.* 1804–1817.

393 **Flying Cranes at Akanuma ga hara**. Triptych: A Noble Lady under an umbrella in the centre, indulging in the sport popularised by Yoritomo of flying cranes with labels on their legs, surrounded by lady attendants and little girls; *full size, upright*; *signed* HIDEMARO; *framed*

394 **A Pheasant** on the bough of a tree, in black and grey; *small square size.*—**A Woman** fresh from the bath, half-length, and bust of a man with a fan; *medium size, upright.*—**Female Portrait**, half-length; *full size, upright.*—**Niwaka Characters**, three women with fans; *medium size, upright*; *all signed* HIDEMARO (4)

KIKUMARO (Kitagawa), *worked c.* 1789–1829.

395 **Outside Yorozu-ya.** Triptych : A Street Scene with three groups of women, each accompanied by a man, passing right and left ; *medium size, upright* ; *signed* KIKUMARO ; *framed*

396 **Takao of Miura-ya** giving a party on the occasion of one of her patrons presenting her with new bedding ; two sheets, right and centre, of a triptych ; on the centre sheet she has her hand on the shoulder of Sawamura Gennosuke who is watching Iwai Kiyotaro drinking, on the right sheet ; *full size, upright* ; *signed* KAIMEI (*changing the name*) TSUKIMARO (2)

397 **Sōshū, Enoshima Iwaya no zu,** "View of the Caves, Enoshima" ; the right hand and centre sheets of a triptych, with people visiting and watching the awabi-shell divers ; *full size, upright* ; *signed* TSUKIMARO (2)

398 **A Cuckoo** flying across the moon, black and white ; *half-block size.* —**Yosoi and Yoyotose of Matsuba-ya,** half-length and bust ; *small size, upright* ; *both signed* TSUKIMARO.—**Wakamurasaki of Tama-ya** on one knee with an open book ; *medium size, upright* ; *signed* KAIMEI TSUKIMARO.—**Amusements at a Bath House** at the Hot Springs of Hakone, one sheet of a triptych ; *full size, upright* ; *signed* KITAGAWA TSUKIMARO (4)

399 **Kakemono-ye** : A Gentleman, holding a fan, standing under the branch of a cherry in blossom ; *signed* BOKUTEI TSUKIMARO

KANAMARO (Kitagawa), *c.* 1800.

400 **Niwaka Characters** : Two Men dancing with MISO pounders, a third behind with arms crossed, and a woman kneeling beating time with blocks of wood ; *medium size, upright* ; *from a set* ASOBI YATSUSHI SEISUI, "The Ups and Downs of Amusement in Disguise" ; *signed* KANAMARO

*** Work by this pupil of Utamaro is very rare.

THIRD DAY'S SALE.

Wednesday, June 1st, 1921.

KIKUMARO II.

LOT

401 **O Ume and Kumenosuke,** two lovers standing side by side; HOSO-YE.—**Two Singing Girls,** half-length and bust, one behind the other with a song book before them; *medium size, upright*; *both signed* KIKUMARO

UTAMARO II, 1806–1835.

402 **Otowaya Suno Mama no Goke:** A Widow very like Otowaya (the YAGŌ or House name of Onoye Kikugorō III, the actor who nearly always played ghosts) is seated leaning on a HIBACHI; inset is a portrait of the actor in female character on a fan; *full size, upright*; *signed* UTAMARO *and dated* 1806.—**A Boys' Procession,** one sheet of a triptych; *medium size, upright*; *signed* UTAMARO (2)

403 **Jū-sun-Kagami Warai Gao,** "A Laughing Face in a ten inch mirror." A fat-faced girl with blackened teeth looking in a mirror (not in the picture), and a woman standing beside her holding a comb; *full size, upright*; *signed* UTAMARO, *and dated* 1807.—**Aimi of Maru-Ebi-ya** on parade; *medium size, upright*; *signed* UTAMARO (2)

404 **Shizuka of Tama-ya,** half-length, and her KAMURO, bust only; *full size, upright*; *one of a set* YŪKUN JI HITSU GAKU HINAGATA, "Designs for GAKU by Courtezans with their own handwriting"; *full size, upright*; *signed* UTAMARO.—**Two Women,** one standing, one squatting, under wistaria; *medium size, upright*; *signed* UTAMARO (2)

405 **A Woman looking into a Mawaridoro** as she kneels beside it, her hands in the attitude of prayer, with a split bamboo fan held between them; inset a view of the Fuse Temple of Benten; *full size, upright*; *one of a set* JŪ-GO DŌJI KIRYŌ SOROI, "A Series of

LOT 405—*continued.*
Fifteen Wise Persons"; *signed* UTAMARO, *and dated* 1809.—**Shiokumi**, "Drawing Salt Water," Two Women with pails; *medium size, upright*; *signed* UTAMARO (2)

406 **Kisegawa of Matsuba-ya** and her KAMURO, half-length and bust. —**A Woman** with a dipper half-length, and bust of a boy and a circle of ice.—**Mototsue of Daimonji-ya** half-length, and KAMURO, bust only; *all signed* UTAMARO (3)

407 **Two Women**, one half-length with SAMISEN, and one bust with song book; *one of a set* MUTSU HANA AIKYŌ KURABE, "Six Amiable Flowers Compared."—**A Boy and Girl** in amateur theatricals.—**Two Niwaka Characters**, one standing with a jingle staff, the other dancing; *all medium size, upright*; *signed* UTAMARO (3)

408 **The Gauze Safe** in which a woman is placing various articles of food.—**Niwaka Characters**, two sheets, each with two women half-length and bust; *from a set* SEIRŌ NIWAKA.—**A Man** lying under a mosquito curtain and a woman standing beside it; *all small size, upright*; *signed* UTAMARO (4)

409 **Pilgrims to Ise** on a horse led by a man passing the two singing girls O Sugi and O Tama seated in a thatched booth; *medium size, oblong.*—**Nakamura Tomijūrō IV** in female character; HOSO-YE.—**Three Fans** crossed; *small size*; *all signed* UTAMARO (3)

BANKI II, *c.* 1810.

410 **Hashirakake**: A Man carrying a young girl on his shoulders on her first visit to a temple, and a woman walking beside him; *signed* BANKI

RYŪKOKU (Shunkyōsai), *c.* 1800.

411 **Takikawa of Ōgi-ya**, half-length behind her KAMURO, bust only, looking at a picture book; *full size, upright*; *signed* RYŪKOKU. —**Ryūkawa of Ōgi-ya** seated playing the SAMISEN in front of a cloud through which are seen small figures of a man alighting from a KAGO at the Yoshiwara, and his heated carriers; *medium size, upright*; *signed* SHUNKYŌSAI RYŪKOKU (2)

SHIKŌ (Yeishōsai), *c.* 1773–1805.

412 **Hashirakake of special size**: Two Women, one holding a fan and the other a lantern, outside a house where CHIDORI-YAKI, "Roast Plover" is sold; *one of a set of* The Six Tama Rivers, *this being for the* CHIDORI TAMAGAWA; *signed* SHIKŌ

413 **Yaoya Hambei** and his wife O Chiyo ; he sitting before a TOBAKO-BON holding a pipe, she sitting mending clothes ; *half-block size* ; *signed* SHIKŌ.—**Fujin Kai-some no zu,** "A Woman's First Purchase," *i.e.* of the New Year : A Woman seated by a brazier looking at a box of cosmetics, and smelling one, and two others looking at other articles ; *medium size, upright* ; *signed* SHIKŌ (2)

414 **The Third Month** : Two Women, half length, one carrying a box from HOMEN-YA the doll shop, and branches of cherry blossom, the other by her side in conversation ; *medium size, upright* ; *one of a set* TŌ FŪZOKU GO SEKKU AWASE, "Customs of the East at the Five Festivals Compared" ; *signed* SHIKŌ.—**Niwaka Characters** : Three Women with fern leaves in their hats, carrying a fan, a MOCHI pounder, and a hand drum, dancing to the music of a SAMISEN played by a fourth woman ; *medium size, upright* ; *one of a set* SEIRŌ NIWAKA NI NO KAWARI, "Second Performance" ; *signed* SHIKŌ (2)

415 **A Boy Musician**, seated facing left beating a TSUZUMI ; *small size, upright* ; *unsigned*

*** This print is identical in pose and general appearance to one in lot 214 by Kiyonaga, except that the pattern in the robes is altered.

416 **Ukiyo Tōeizan Hanami no zu,** "Flower Viewing at Tōeizan." An oblong landscape with full view of the temple ; *signed* YEISHŌSAI SHIKŌ

417 **Ukiyo Sugawara**, Act II. An oblong view showing Sugawara no Michizane seated in front of his house, and a NORIMONO with bearers waiting ; *signed* YEISHŌSAI CHŌKI

418 **The Good and Evil Influences**. One sheet of a triptych of small upright size, so that it must be from quite another set than the full-size upright triptych on this subject. Here two of the influences marked AKU, "bad," are rising as spirits from a woman and a man seated before dishes of food, another marked ZEN, "good," is tugging at the sword of a wicked one ; a woman fans a fire, and a KAMURO leans over a SAMISEN case ; *signed* CHŌKI

[*See Illustration. Plate VIII*].

419 **The Tea-house Takashi-ya** : A Man placing a potted cherry-tree in blossom on a low bench by another tree, a woman placing a bundle on the same bench and a lady in TSUNOKAKUSHI head-dress standing between them ; *small size, upright* ; *signed* CHŌKI

420 **Evening Cooling, Ryōgoku**. One sheet of a triptych, with the prows of two smaller boats athwart a big pleasure-boat containing ladies close under the piles of the Ryōgoku bridge ; *full size, upright* ; *signed* CHŌKI

421 **Kakekawa of Ōji-ya** on the near side of a woman of the MANJU BUNE, with another woman beyond her, walking to the left at the Niwaka Festival, *small size, almost square, one of a set* SEIRŌ NIWAKA ZENSEI ASOBI.—**Chūshingura Hak'kei**: The Letter Reading Scene in Act VII, within a circle; *half block size*; *both signed* CHŌKI (2)

422 **Hashirakake**: HANAŌJI OF ŌGI-YA on parade, passing to the right; *signed* CHŌKI

423 **Hashirakake**: The Tea-house Ōmi-ya, where a girl is seated on the balcony playing KITSUNE KEN with a man partly hidden by the SHŌJI, through which his shadow is seen; below, a waitress is taking refreshments up the stairs, under which are drawers in the old style; *signed* CHŌKI

424 **Hashirakake**: The Tea-house Ōmi-ya, another copy, apparently identical, but without signature

SHIKŌ II, *c.* 1810.

425 **Children in the Play Sekinoto**: A Boy as Sekibei with a big axe for cutting down the haunted cherry-tree, and a girl as Komachi-hime standing behind him; *small size, almost square, one of a set* FŪRYŪ ODORI KAI, "A Fashionable Dancing Association"; *signed* SHIKŌ

YEISHI (Hosoda), 1756-1829.

426 **Nakagawa of Matsuba-ya**: A tall willowy figure of a woman standing with her two KAMURO, who are reading a scroll, behind her; *full size, upright, one of a set* MATSUBA-YA SHINTAKU MISE HIRAKI, "The newly opened Establishment, House of the Pine"; *signed* YEISHI

[*See Illustration. Plate VII*].

427 **Hinatsuru of Chōji-ya** on parade at the New Year, passing to the left, preceded by a KAMURO with a battledore, and a SHINZŌ and KAMURO behind her; another woman seated on the bench in front of a house where the New Year viands are placed on a SAMBŌ; *full size, upright*; *signed* YEISHI

428 **Morokoshi of Echizen-ya** on one knee, facing to the left, beside a low stand, on which are piled books and TANZAKU, on which she is about to write poems; *full size, upright, one of a set* SEIRŌ BIJIN ROK'KASEN, "Beautiful Women of the Tea-houses as the Six Poets"; *signed* YEISHI

429 **Asakusa Sen-sō-ji**, one sheet of a triptych. Two Ladies visiting, passing to the right along the paved court in front of the temple, a gentleman following, looking back, and a page boy stopping to look up at the roof of the Great Hall; *full size, upright*; *unsigned*

429A **Prince Genji at a Garden Party.** Triptych. The Prince seated on the right inside a wind screen, attended by three ladies, a lady approaching carrying a floral ornament, three playing the DOSHO, TSUZUMI, and a large gong surrounded by SHINTŌ fire emblems, and two more in the rear; *full size, upright, one of a series* FŪRYŪ YATSUSHI GENJI, "A Refined Presentation of Genji"; *signed* YEISHI (3)

430 **Prince Genji** carrying a football towards a Princess, standing in a garden, with two of her ladies squatting behind her; *one sheet of a triptych of the series* FŪRYŪ YATSUSHI GENJI; *signed* YEISHI

431 **Matsundo of Matsuba-ya** on parade, passing to the left under a trellis of wistaria and lanterns, with three other women and two KAMURO; *full size, upright*; *signed* YEISHI

432 **Kyūjutsu-ya**: "An Archery House." A Woman on one knee fitting an arrow to the bow and turning to speak to an attendant behind her, and a woman returning from the target with a handful of arrows; garden scene in the background; *medium size, upright*; *signed* YEISHI

433 **Tea-house Scene**: A Man seated beside a woman looking up and speaking to an OIRAN, who has just entered, and a KAMURO on her knees by a SAKÉ kettle; *medium size, almost square*; *signed* YEISHI.—**A Woman** with a fan, seated looking at iris growing in an oblong flat pot, on a yellow ground; *small size, almost square, one of a set* ROK'KASEN; *signed* YEISHI (2)

434 **The Peacock Boat**: Triptych. Seven Ladies in a Boat with various musical instruments, in the centre a princess seated playing the KOTO, and another standing playing the YOKOBUE, both under an umbrella held aloft by a lady; *full size, upright*; *signed* YEISHI; *framed*

435 **Hashirakake**: MEIZAN OF CHŌJI-YA on parade, passing to the right, holding her paper handkerchiefs pointing towards her chin, with one KAMURO on her near side; *signed* CHŌBUNSAI YEISHI

436 **Hashirakake**: A Lady on one knee arranging her hair before a mirror, and her maid standing behind her putting a towel on the IKŌ; *unsigned*

437 **Hashirakake**: GENJI ASAGAO RYAKU, "Genji Epitomised. The Morning Glory." The Prince seated on a balcony looking at a violet convolvulus growing up a house, and a Princess standing behind him; *signed* YEISHI

438 **Hashirakake**: A Tea-house Waitress standing outside Takashima-ya with a cup stand in her right hand, glancing over her shoulder; *signed* YEISHI

439 **Hashirakake**: Two Women admiring a specimen of elegant calligraphy, "Flowers, Snow, Wind, Moon," on a sheet of kakemono form; *signed* YEISHI

440 **Hashirakake**: The Letter Reading Scene from Chūshingura; *signed* YEISHI

441 **Hashirakake**: A Man on one knee imitating Chōkwarō by blowing out a magical horse from a bamboo tube before a woman standing. —**Another**: A Woman seated dreaming of the shaving of the head of Fukurokujiu; *both signed* YEISHI (2)

YEISHŌ (Hosoda), *worked c.* 1790–1800.

442 **Hinatsuru of Chōji-ya**, on one knee, beside her TOBAKO-BON, resting on her long pipe as a staff; on a grey wash ground; *medium size, upright*; *one of a set* YŪKUN WAKA SANJIN, "Courtezans as the Three Gods of Poetry"; *signed* YEISHŌ

[*See Illustration. Plate VII*].

443 **Shizuka of Kado-Tama-ya**, a tall figure standing facing left, tucking her paper handkerchiefs under her arm, beside another woman on one knee, also looking left, holding a fan and arranging a hair-pin; at top left corner growing irises and a poem in a square panel; *small size, upright*; *signed* YEISHŌ

444 **An Oiran** on one knee facing left, reading a letter beside a vase filled with peonies; on a yellow ground; *small size, almost square*; *one of a set* BIJIN ROK'KASEN, "Six Beautiful Women Poets."—**Two Women** under a willow, one seated on a tea-house bench, the other standing by her side; *from another set of* "Six Poets"; *both signed* YEISHŌ (2)

445 **Fūryū Mu Tamagawa**. *Three of the set, half-block size:* CHIDORI TAMAGAWA, Two Women at the end of a covered boat watching the birds flying.—KOROMI UCHI TAMAGAWA, A Woman fulling linen and another standing in conversation.—NUNO SHIRABI TAMAGAWA, A Woman washing clothes in a tub and another standing beside her with a fan; *all signed* YEISHŌ (3)

446 **Hashirakake**: THE PLEASURE BOAT, one woman standing at the end of the roof holding a fan across her bosom, and another under the roofing looking out over the side; *signed* YEISHŌ

447 **Hashirakake**: A GEISHA seated holding her SAMISEN and plectrum in the same hand, and a woman looking round the corner of the SHŌJI talking to her; *signed* YEISHŌ

448 **Hashirakake**: Two Women in a boat on an iris pond, one standing poleing it along, and the other squatting and plucking a flower; *signed* YEISHŌ

449 **Hashirakake**: A Man resting on his elbows on a bed and holding a pipe, and an OIRAN standing talking to him; *signed* YEISHŌ

YEISHI'S PUPILS.

450 **A Woman seated on an elephant** reading a scroll after the manner of Monju Bosatsu, and a man under the elephant reading the end of the scroll after the Letter-reading Scene in the Chūshingura; *medium size, upright*; *signed* YEIJIU

451 **Hashirakake**: A Woman standing under an umbrella, and a man fixing a candle in a collapsible lantern; *signed* YEISHIN

452 **Karauta of Chōji-ya**, large head bust portrait, facing to the right, holding on her left hand a falcon level with her shoulder; on a grey washground; *full-size, upright*; *signed* ICHIRAKUTEI YEISUI

[*See Illustration. Plate VII.*]

453 **Hashirakake**: KOMURASAKI and SHIRAI GOMPACHI, he playing on the SHAKUHACHI, and she on the KOTO; *signed* YEISUI

454 **Takendo of Take-ya**: A tall willowy figure with butterfly coiffure, on parade, passing to the right, preceded by her two KAMURO in conversation; *full-size, upright*; *one of a series* WAKANA NO HATSUMOYO, "New Designs for Spring Grasses"; *signed* YEIRYŪ

*** Work by this artist is very rare.

[*See Illustration. Plate VII.*]

455 **Hashirakake**: An OIRAN seated holding a fan, and looking round at another woman, who is holding up a print of an OIRAN on parade for her inspection; *unsigned*

456 **Wakana of Matsuba-ya** on parade, passing to the right at the cherry blossom festival, a man on her far side carrying a KAMBAN, a KAMURO on her near side, and a SHINZŌ in the rear; *full-size, upright*; *signed* YEISHI'S PUPIL GOKYŌ; *framed*

457 **Shin Yoshiwara Naka no Chō, Shomen no zu,** "A Front View of Middle Street in the New Yoshiwara," with people under umbrellas in a snow scene, and the New Year procession of OIRAN; *full-size, oblong*; *signed* TAMAGAWA SHŪCHŌ

YEIRI (Rekisentei), *c.* 1789–1810.

458 **Fūryū Jū-ni Gatsu Geisha Na-tori Awase,** "The bringing together of GEISHA of repute in a refined series of twelve months." Bando O Ume standing, watching the little Fujiya O Mi in a HARUGOMA dance, and a man with a bucket, decorated for the New Year, on his shoulder, standing by; *full-size, upright*; *signed* REKISENTEI YEIRI

459 **Uki-ye Yedo Nihon Bashi, Odawara Chō,** "Odawara Street, Nihon Bridge, Yedo." View of the Fish Market through the central gate, and the canal behind it; *full-size, oblong*; *signed* YEIRI

460 **Onna Gyōretsu,** "A Woman's Procession" round the moat of Yedo Castle. Three sheets of a pentaptych, the head of the procession arriving at the gate bridge; *full-size, upright*; *signed* REKISENTEI YEIRI

HOKUSAI (Katsushika), 1760–1849.

461 **Iwai Hanshirō IV** as a woman, wearing the TSUNOKAKUSHI headdress for a visit to a temple, standing outside an apartment.—**Iwai Hanshirō IV** as a young lady, standing in a house; *both* HOSO-YE; *signed* SHUNRŌ (2)

462 **Segawa Kikunojo III** as the Geisha Kashiku, standing within a doorway looking out on to a garden, holding her paper handkerchiefs; HOSO-YE; *signed* SHUNRŌ

463 **Seirō Niwaka Zensei Asobi,** "The Flourishing Amusement Niwaka of the Tea Houses." Two of the set, *half-block size.*—*Sixth Month:* Four Porters, with various items of merchandise, resting and talking.—*Seventh Month:* Four Women dancing, with tambourines and crotals attached; *both signed* SHUNRŌ (2)

*** In good condition.

464 **The Seven Gods of Good Fortune** in the Treasure Ship, with a crane flying overhead; *full-size, upright*; *signed* SHUNRŌ

465 **Ukiye Ichi-no-tani Saka otoshi no zu,** "Slipping down the mountain at Ichi-no-tani." View of the Siege of the Castle, and the Taira taking to their boats as Yoshitsune descends the precipitous slope Hiyodorigoye in their rear; *full-size, oblong*; *signed* KATSU SHUNRŌ

466 **The Eight-parts Bridge** over an iris pool, on the right, a lady standing on the bridge, and another, seated, dangling her feet in the water; on the left, another lady picking a blossom; *long narrow* SURIMONO *form*; *signed* SŌRI

467 **A Woman Weaving** figured silk, and two others manipulating the threads.—**A Woman making string** in a rope-walk by an iris pool, with a child pulling at her, and another woman standing by her side; *both in long* SURIMONO *form*; *unsigned, but in the soft* SŌRI *manner* (2)

468 **Azuma and Yogorō**, two celebrated lovers, seated on a window sill, she with her arms round Yogorō's neck; *half-block size*; *signed* KAKŌ.—**Date no Yosako, and Seki no Koman**, seated side by side on a tea-house bench beside a pine tree, she giving him a light from her pipe; *half-block size*; *signed* KAKŌ (2)

469 **Fūryū Nakute Nana Kuse**, "Seven bad habits," or peculiarities. Bust and half-length portraits of women at their toilettes, the one, bust only, cleaning her teeth, is always showing her teeth; the other, standing talking to her, is always showing her tongue; *medium size, upright, on a mica ground*; *signed* KAKŌ

[*See Illustration. Plate VIII.*]

470 **Shimpan Ukiye Views**: Kinryūsan Temple and Ryōgoku Bridge; *full-size, oblong*; *both early impressions*; *signed* KATSUSHIKA HOKUSAI (2)

471 **Shimpan Ukiye Views**: Yatsuyama, and The Great Gate, Yoshiwara; *full-size, oblong*; *both early impressions*; *signed* KATSUSHIKA HOKUSAI

472 **Shimpan Ukiye Views**: Kinryūsan Temple, the grounds of Ōji Inari Temple at Cherry Blossom, and The Entrance to Tomegaoka Hachiman-gu; *late impressions*; *signed* KATSUSHIKA HOKUSAI (3)

473 **Shimpan Ukiye Views**: Nihon Bashi and the Fish Market, and Kanda Myōjin; *both late impressions*; *signed* KATSUSHIKA HOKUSAI.—Go Hyaku Rakan-ji, the upper part of the temple of the 500 Rakan in mist, from another set of views; *signed* HOKUSAI (3)

474 **The Cherry-Blossom Festival**: Scene, probably at Gotenyama, overlooking the sea at ebb-tide with people on the sands, and Fuji in the distance; on the hill groups of ladies and men enjoying themselves; *full-size, oblong*; *signed* KATSUSHIKA HOKUSAI

475 **Hina Matsuri**: "Festival of Dolls." Three Ladies arranging the display, a maid bringing in offerings on a SAMBŌ, and another maid awaiting instructions beside the open SHŌJI of the house; *full-size, oblong*; *signed* KATSUSHIKA HOKUSAI

476 **A Court Lady Dancing** before a young noble, seated in front of a reed blind, on the balcony of a house overlooking a garden and stream; *long narrow* SURIMONO *form*; *signed* KATSUSHIKA HOKUSAI

477 **Two Women** walking by the edge of a river, one offering her pipe to the other to give her a light, a page boy following, two other boys with fishing rods, and on the left the TORII and fence of a temple compound; *a narrow oblong print in* SURIMONO *form*; *signed* HOKUSAI

478 **Two Blue Prints**: A Man standing on the edge of a tub washing vegetables, and Two Fishes and a shrimp; *both half-block size*; *signed* HOKUSAI (2)

479 **New Year's Day at the House of the Fan.** Three sheets of this pentaptych, the third, fourth and fifth, forming a picture though not complete; *these sheets unsigned, but the first sheet signed* KATSUSHIKA HOKUSAI (3)

480 **The Six Poets** drawn in caligraphic characters; *full-size, upright*; *signed* KATSUSHIKA HOKUSAI (6)

481 **Ōmi Hakkei**: Complete set of eight; *half-block size*; *signed* HOKUSAI (8)

*** From the Hayashi collection.

482 **Yedo Hakkei**: Seven of the set of eight; *half-block size, similar to the foregoing*; *none of these signed* (7)

483 **Comic Sketches**: Sixteen small prints, in black and grey; *four-on-a-block size*; *signed* HOKUSAI (16)

484 **Bird's-eye View of the Stations of the Tōkaidō**, on one extra large size sheet, $17\frac{1}{4}$ *in. by* 23 *in.*; *signed* KATSUSHIKA ZEN HOKUSAI TAITŌ

*** Very rare.

485 **Ōshū, Shiogama Matsushima Ryaku zu**, "An Epitomised View of Shiogama and Matsushima (Province of) Mutsu"; *an extra large size sheet, oblong*, $16\frac{1}{4}$ *in. by* $22\frac{7}{8}$ *in.*, showing the many little islands of the district, and in the centre the Shiogama Jinsha, at that time a Buddhist temple, but now SHINTŌ; *signed* ZEN HOKUSAI I-ITZU

*** Very rare.

RYŪKYŪ HAKKEI.

"EIGHT VIEWS OF THE LOOCHOO ISLANDS." *Seven of the set of the First Edition, published by Moriji of Yedo, c.* 1820; *full size, oblong; signed* ZEN HOKUSAI, ARATAMI I-ITSU, "*formerly Hokusai, changing to I-itzu.*"

Boggs

486 **Ryūto Shōtō**, "The Pine Wave at Ryūto": Snow scene on a piece of shore broken up into peninsulas.. In the middle distance the tops of the pine trees are showing through mist like in-rolling billows, hence the poetical fancy in the title 2.

Kato

487 **Senki, Yagetsu,** "Moon at Senki": In the foreground a stone bridge over a stream; on the right, buildings among trees; in the background, slopes of mountains rising out of mist, with the moon at the side 14

Blow

488 **Jōgaku Reisen,** "The Sacred Fountain at Jōgaku." A view in the hills, partly wreathed with mists, with a waterfall in the centre, and two men reclining on the grass looking at it 1.

Kato

489 **Jungai Sekishō,** "Evening Scene at Jungai." A high wooded hill jutting out into a lake where two sailing junks are passing to the left. At the bottom of the hill a TORII before a roofed building, showing it to be a sacred place 14

do

490 **Beison Chikuri,** "The Bamboo Grove of Beison." A row of houses following the lines of a walled bank of a stream, with clumps of bamboo growing between, and a high hill in the background 16

Hartmann

491 **Chōkō Shūsei,** "An Autumn View of Chōkō." A stone bridge with a roadway pierced by small arches at each end, and two people crossing; on the left, a Chinese junk with high prow; mountains rising out of mists in the distance 8

do

492 **Nakajima Shōyen,** "The Gardens at Nakajima." A group of blue roofed houses, with plantains growing between them on the edge of a lake, and round topped hills rising out of the mist which lies low over the houses 12.

FUGAKU SAN-JŪ-ROKKEI.

"THE THIRTY-SIX VIEWS OF FUJI," *with the ten Supplementary Views, making forty-six in all, first issued between the years* 1823-29, *some with and others without the publisher's seal of Yeijudō of Yedo, and signed* ZEN HOKUSAI I-ITZU.

The order given corresponds with that of De Goncourt.

Cordier

493 **Sunshū, Ejiri,** on a windy day; *First edition, No.* 1 14

Blow

494 **Sunshū, Ono Shinden,** with oxen carrying loads of wood; *First edition, No.* 2 14.

495 **Sunshū, Katakura Cha-yen**: The Tea Fields; *early impression, No.* 3

496 **Bishū, Fujimi hara**: A Man caulking the seams of a tub; *First edition, No.* 4

497 **Koishikawa, Yuki no ashita,** "The Day after a Snowfall at Koishikawa." Women viewing the mountain from a tea-house; *First edition, No.* 5

498 **Todo no ura**: The Coast of Todo at low tide, and women gathering clams; *First edition, No.* 6

499 **Minobu gawa**: Coolies and porters passing along the river bank; *somewhat browned, No.* 7

500 **Gaifu Kaisei,** "Breeze and Fine Weather," with straight masses of white cloud in a blue sky; *late issue, No.* 8

501 **San-ka Haku-u,** "A Shower below the Summit," with lightning at one side of the mountain; *late issue, No.* 9

502 **Shōnin Tōzan,** "Many going up." Pilgrims ascending and others worshipping in a cave; *First edition, No.* 10

503 **Kazusa no Narumi,** with two sailing junks in the centre; *First edition, No.* 11

504 **Shinshū, Suwa-ko**: An Island in Lake Suwa with two tall trees; *late issue, all blue, No.* 13

505 **Totōmi Sanchū,** "Among the Totōmi Mountains." A sawyer at work; *late issue, No.* 14

506 **Onden, Mizu Kuruma,** "The Onden Water-wheel"; *First edition, No.* 15

507 **Kōshū, Inume tōge,** "The Inume Pass, Kai." Men and horses toiling up hill; *First edition, No.* 16

508 **Kōshū, Misaka Suimen,** "The Water-mirror, Misaka." Fuji reflected in the lake; *late issue, No.* 17

509 **Kōshū, Mishima**: Men measuring a great tree, and a dragon-like cloud on Fuji's crest; *First edition, No.* 18

510 **Kōshū, Isawa Akatsuki,** "Day-break at Isawa." Travellers starting from the village; *late issue, No.* 19

511 **Kanagawa oki nami ura,** "The Great Uprising Wave on the Coast of Kanagawa"; *First edition, but the pink sky faded out, No.* 20

512 **Tōkaidō, Hodogaya**: A Man on a horse travelling along a road fringed by pines; *First edition, No.* 21 — 1 2

513 **Tōkaidō, Yoshida**, Women in the Fuji-mi tea-house looking at the mountain; *First edition, No.* 22 — 1 4

514 **Tōkaidō, Kanaya**, People fording the Ōi river; *First edition, No.* 23 — 16

515 **Tōkaidō, Tago no ura, ryaku zu**, "An Epitome of the Coast at Tago," with two junks propelled by oars in the foreground; *First edition, No.* 24 — 1 12

516 **Sōshū, Enoshima**, the village with the pagoda of the Shrine of Benten rising above trees; *First edition, No.* 25 — 1 4

517 **Sōshū, Nakabara**, Coolies passing a Buddhist stone shrine; *First edition, No.* 26 — 3 10

518 **Sōshū, Shichi-ri-ga hama**, "The Seven Ri (nearly 2½ miles) Beach"; *late issue, No.* 27 — 14

519 **Sōshū, Hakone Ko-sui**, "The Lake of Hakone (province of) Sagami"; *First edition, No.* 28 — 18

520 **Sōshū, Umesawa**, A Group of cranes standing and others flying; *First edition, No.* 29 — 1 8

521 **Fukagawa, Mannen-bashi**, Fuji, seen through the bridge spanning the canal; *First edition, No.* 31 — 1 2

522 **Go-hyaku Rakan-ji Sazaidō**, People on the balcony of the Temple of the Five Hundred Rakan, viewing Fuji; *late edition, No.* 32 — 1 .

523 **Aoyama Enza Matsu**, "A Cushion under the Pines, Aoyama," with people picnicing; *First edition, No.* 33 — 1

524 **Shimo Meguro**, a little village in the hills near Yedo and a man with a mattock turning to look at Fuji; *First edition, No.* 34 — 14

*** This is from the Kyōsai collection.

525 **Bushū, Senjū**, Two Men fishing by a weir; *First edition, No.* 36 — 1 14

526 **Senjū Kwagei Yori Chōbō no Fuji**, "View of Fuji from Senjū looking across the Town of Flowers," with men marching along carrying guns in cases; *First edition, but much stained, No.* 37 — 5

527 **Buyō, Tsukudajima**, The Artificial Island at the mouth of the Sumida river; *late issue, all in blue, No.* 38 — 14

528 **Bushū, Tamagawa**, The Tama river, province of Musashi, a boat laden with brush-wood crossing the stream; *First edition, no.* 39 — 2 5

529 **Tōkaidō, Shinagawa Gotenyama no Fuji,** "Fuji seen from Gotenyama at Shinagawa on the Tōkaidō," with people out viewing the cherry-blossoms ; *First edition, No.* 40

530 **Yedo, Nihon-bashi,** Fuji seen from the Nihon Bridge, looking up the canal with Yedo bridge in the distance ; *First edition, No.* 41

531 **Yedo, Suruga-chō Mitsui Mise,** "The Store of Mitsui (the Mercer) in Suruga Street, Yedo," and men repairing the roof ; *First edition, No.* 42

532 **Yedo, Suruga-cho,** another copy

533 **Tōto, Suruga dai,** A Hill in the centre of Yedo with travellers and porters passing along ; *late issue, No.* 43

534 **Tōto, Asakusa Hongwan-ji,** Fuji from the Buddhist Temple, Hongwan-ji, with men on the roof of the tower, and a kite flying ; *First edition, but worn, No.* 44

535 **Ommaya gashi yori, Ryōgoku-bashi Yūki mi,** "The Ryōgoku Bridge in the setting sun, seen from Ommaya Gashi," with a ferry-boat crossing the Sumida river ; *First edition, No.* 45

536 **Sumida-gawa, Sekiya no sato,** "The Village of Sekiya," and three horsemen galloping against the wind ; *First edition, No.* 46 ; *framed*

537 **Sumida-gawa, Sekiya,** another copy

538 **Late Issues** and faulty copies, *nine* (9)

539 **Edition of 1889,** with altered titles, dated on the margins ; eight views (8)

SHOKOKU MEIKYŌ KIRAN.

"Views of the Celebrated Bridges of various Provinces." *Full size, oblong ; published* 1827-30 ; *signed* Zen Hokusai I-itzu.

*** *The order is that of De Goncourt.*

540 **Yamashiro, Arashiyama, Tōgetsu Kyō,** "The Reflected Bridge of the Moon at Arashiyama," with cherry-trees and pines on the bank of the Katsura river ; *First edition, No.* 1

541 **Kōzuke, Sano, Funa bashi Fuyu,** "The Bridge of Boats at Sano, in winter" ; *a late issue ; No.* 2

542 **Ashikaga, Guido san, Kumo Kake bashi,** "The Hanging Cloud Bridge, Guido san," the cloud over the bridge descending into the valley ; *First edition, No.* 3

543 **Hida, Etchū, Tsuri bashi,** "The Hanging Bridge between Hida and Etchū" over the Fuji river and two people crossing ; *First edition, No.* 4

544 **Suwō, Kintai bashi,** "Kintai Bridge" (Bridge of the Damask Girdle) over the Nishiki river at Iwakuni, in a rain storm ; *First edition, No.* 5

545 **Tōkaidō, Okazaki, Yahagi no bashi.** The Bridge over the almost dried bed of the Yahagi river, and archers at practice ; *First edition, No.* 6

546 **Kameido, Tenjin, Taiko bashi,** "The Drum Bridge, temple of Tenjin at Kameido," and people crossing ; *First edition, No.* 7

547 **Kameido, Taiko bashi,** another copy ; *late issue*

548 **Sesshū, Ajikawa guchi, Tempozan,** "The Bridge at the mouth of the Aji river, Temposan" (Ōsaka), a hilly landscape with cherry blossom ; *First edition, with apologetic note beside the signature "Copied from an Ōsaka picture by order" ; No.* 8

549 **Sesshū, Temma bashi,** "Temma Bridge" at Ōsaka on the Evening of the Festival of Lanterns ; *First edition, No.* 9

550 **Echizen, Fukui bashi,** "Fukui Bridge" built partly of wood and partly of stone across the Asuwa river, with porters and a horse crossing ; *First edition, No.* 10

551 **Echizen, Fukui bashi,** another copy ; *late issue*

552 **Mikawa, Yatsu hashi,** "The Eight-parts Bridge" over a swamp with iris blooming ; *First edition, No.* 11

553 **Mikawa, Yatsu hashi,** another copy, with stamped advertisement of Sakamoto's Senjoko Toilet Powder

SHOKOKU TAKIMEGURI.

"TRAVELLING AROUND THE WATERFALL COUNTRY" ; *full size, upright* ; *published about* 1827 ; *signed* ZEN HOKUSAI I-ITZU.

The order is that of De Goncourt.

554 **Shimotsuke, Kurokami-yama, Kirifuri no taki,** "The Falling Mist Fall," with three men at the base looking up at the cascade ; *First edition, No.* 1

555 **Kisokaidō, Ono no taki,** "The Ono Fall." A straight drop, with sightseers standing on a bridge below ; *late issue, No.* 2

556 **Tokaidō, Saka no Shita, Kiyo taki,** "The Pure Fall," or cascade by the shrine of Kwannon at Saka no Shita, and a man worshipping at the shrine; *First edition, No.* 3

557 **Washū, Yoshino, Yoshitsune uma arai no taki,** "The Yoshitsune horse-washing Fall," and a man washing a horse; *First edition, No.* 4

558 **Kisoji no oku, Amida no taki,** "The Amida Fall at the back of the Kiso Road," with men picnicing on a ledge over the chasm; *First edition, No.* 5

559 **Amida no taki,** another copy; *late issue*

560 **Tōto, Aoi-ga oka no taki,** "The Holly-hock Hill Fall," from a lake, over a stone wall; *late issue, with re-cut block, No.* 6

561 **Sōshū Ōyama, Rōben no taki,** "The Rōben Fall" (after the name of the Founder of Tōdai-ji), with men holding great swords bathing in a pool; *First edition, No.* 7

562 **Rōben no taki,** another copy

563 **Mino no Kuni, Yōrō no taki,** "Yōrō Fall," with people in a thatched shelter below the fall and men looking up; *First edition, No.* 8

564 **Yōrō no taki,** another copy; *late issue*

HYAKUNIN ISSHU UBAGA ETOKI.

"The Hundred Poems explained by the Nurse." A Portion of the uncompleted set of twenty-seven sheets; *full size, oblong*; *signed* Zen Hokusai Manji; *published in* 1839.

The order is that of De Goncourt.

565 **Poem by Ten-Chi Tennō:** Scene of an autumn rice field with harvesting; *late issue, No.* 1

566 **Poem by Jitō Tennō:** People wading through a stream, and strips of material bleaching; *First edition, No.* 2

567 **Poem by Yamabe no Akahito:** People ascending a hill on the coast of the Bay of Tago to view Fuji white with snow; *First edition, No.* 4

568 **Poem by Chūnagon Yakamochi**: Men in Chinese junks watching the flight of magpies on the 7th day of the 7th month; *First edition, No.* 6

569 **Poem by Abe no Nakamaro**: The Poet a prisoner standing on a hill, looking out to sea at the moon; *First edition, No.* 7
[*See Illustration. Plate IX.*]

570 **Poem by Ono no Komachi**: Peasants outside a house engaged in the ordinary drudgeries of life; *First edition, No.* 9

571 **Poem by Sōjō Henjō**: Two noble ladies in the NIINAME MATSURI, a sacred dance performed in the eleventh month when the new rice is offered to the KAMI; *First edition, No.* 12
[*See Illustration. Plate IX*].

572 **Poem by Ariwara no Narihira**: People crossing a bridge over the Tatsuta river, with maple leaves floating on the stream; *late issue, No.* 17

573 **Poem by Fujiwara no Toshiyuki**: A great junk, with sail spread, passing up the Bay of Suminoe in Settsu; *First edition, No.* 18

574 **Poem by the Lady of Ise**: Ladies in the window of a house where tilers are working on the roof; *First edition, No.* 19

575 **Poem by Motoyoshi Shinnō**: Two women standing by the tide-gauges on the shore of the Bay of Ōsaka, and a man pulling along a laden ox; *First edition, No.* 20

576 **Poem by Minamoto no Muneyuki**: Winter scene, men warming their hands by a log fire; *First edition, No.* 28

577 **Poem by Harumichi no Tsuraki**: Two Sawyers at work on a log, and a woman and child crossing a plank bridge over a stream tinted by autumn maple leaves; *First edition, but much discoloured, No.* 32

578 **Poem by Bunya no Asayasu**: Women in a boat among water lilies gathering "the unstrung jewels"; *late issue, No.* 37

579 **Poem by Sanji Hitoshi**: A DAIMYŌ passing into the vapours of a dying day, musing on a lost love; *late issue, No.* 39

580 **Poem by Onakatomi Yoshinobu**: The Poet seated on the edge of a cliff, thinking of his love burning like the warders' fires at the Imperial Palace gate; *First edition, No.* 49
[*See Illustration. Plate IX*].

581 **Poem by Fijiwara Michinobu**: A flat plain in early morning light, with KAGO carriers rushing down steps on a hill side in the foreground; *First edition, but much worn, No.* 52

582 **Poem by Sanjō-no-in**: A Ceremony in a SHINTŌ temple in honour of the full moon and Susano-O no Mikoto; *First edition, No.* 68

583 **Poem by Dainagon Tsunenobu**: Men carrying baskets up hill by a rice field, and women filling buckets at a fountain; *First edition, No.* 71

[*See Illustration. Plate IX*].

584 **Poem by Gon-Chūnagon Sadaie**: Men stacking timber under a great cloud of smoke emitted from a salt-kiln; *First edition, No.* 97

SHIKA SHA-SHIN-KYŌ.

"A MIRROR OF THE IMAGERY OF THE POETS," part of the set of ten in KAKEMONO-YE form; *signed* ZEN HOKUSAI I-ITZU; *published in* 1830.

585 **Ariwara no Narihira**: A moon-lit scene, apparently on a Tama river, with a woman and child beating cloth, a flock of wild geese wading, and others flying across the moon; *framed, late issue*

586 **Tokusa Kari**, "Harvesting Tokusa" (Equisetum Hiemale) or scouring rush, used in ancient times for making paper. An old peasant crossing a bridge, with bundles of rushes hanging from a stick on his shoulder, under the light of a full moon; *framed*; *late issue*

587 **Tokwa Daijin**: A Poetical Minister of State, with his sword bearer and retainer, standing looking up at the crescent moon of the third day, a lucky observance; *the grain of the wood shows it to be a first edition, but the distant mountains, moon and title are cut off at the top*

SETTSU GEKKA.

"SNOW, MOON AND FLOWER"; *A set of three; full size, oblong; signed* ZEN HOKUSAI I-ITZU.

588 **Snow on the Sumida River**: View from the Temple Mokuboji.—**Moon on the Yodo River**, with a part of Yodo Castle on the right, and its celebrated water wheel, on the far bank men towing boats.—**Flowers at Yoshino**: View on the hill side looking over a mass of cherry-blossom (3)

589 **Kwa Chō**, "Bird and Flower." Eight out of the set of ten half-block prints; *all but one of a second or later edition, but one*, CUCKOO AND AZALEA, *of the first edition* (8)

590 **Hyaku Monogatari**, "The Hundred Tales." Complete set of the only five of this set known: KOHADA KOHEI looking over a bed curtain; SARA YASHIKI, "The Plate-house Ghost," commonly called the Well Ghost, or Okiku; OIWA, a female head on a dilapidated lantern; SHUNEN, "Spite," a snake writhing round an IHAI or memorial tablet; and WARAI HANNYA, "Laughing Demon" holding a baby's head in her claw-like fingers; *half block size*; *late edition* (5)

591 **The Persevering Carp**: A Noble standing on the edge of a cliff watching a carp ascending a waterfall, and a noble standing behind a court lady, on the balcony of a house, looking in the same direction; *long surimono form*; *signed* TO ORDER GWAKYŌ JIN HOKUSAI

592 **Stretching Silk**: Two Women on the bank of a river, one stooping over a tub of clothes wrung out, and the other arranging a strip of material hung between two trees; *full size, oblong*; *signed* GWAKYŌ JIN HOKUSAI

593 **Interior Scene** on the upper floor of a house overlooking a river, two ladies engaged in arranging flowers and a man seated as umpire, and a man and woman looking on; *long surimono form*; *signed* GWAKYŌ JIN HOKUSAI

594 **A Pilgrimage to Umewaka's Tomb at Mukōjima.** A Procession of visitors on the far bank of the Sumida River arriving at the TORII of the temple, and others on the near side standing on a landing stage, awaiting the ferry boat; *long surimono form*; *signed* GWAKYŌ JIN HOKUSAI

595 **Tōkaidō Go-jū san Tsugi**: Complete set of fifty-six half-block prints, with views of the stopping places between Yedo and Kyōto, and the Imperial Palace; *unsigned* (56)

596 **Quarter-block Tōkaidō**: Fifty small oblong views undivided in twos, and one single view, with eight double-size views; *all but one of the second edition, without inscriptions, but the view of Fujieda from the first edition, with inscription on the block*; *signed* GWAKYŌ JIN HOKUSAI (34)

597 **Tōkaidō**: Thirty-two double-page illustrations from the book edition; *tinted sketches, unsigned* (32)

Hartmann

598 **Comic Poets**: Thirty-four of the set of thirty-six ; *half-block size* : *unsigned* (34)

12

599 **Hashirakake** : The Seven Street Dancers, arranged pyramidally, the top one under an umbrella decorated with the TAKARAMONO ; *signed* GWAKYŌ JIN HOKUSAI do

5

*** Very rare, but in poor condition.

600 **Hashirakake** ; A Tiger coming out of Bamboo ; *in black and grey* ; *unsigned* Lapidge

14

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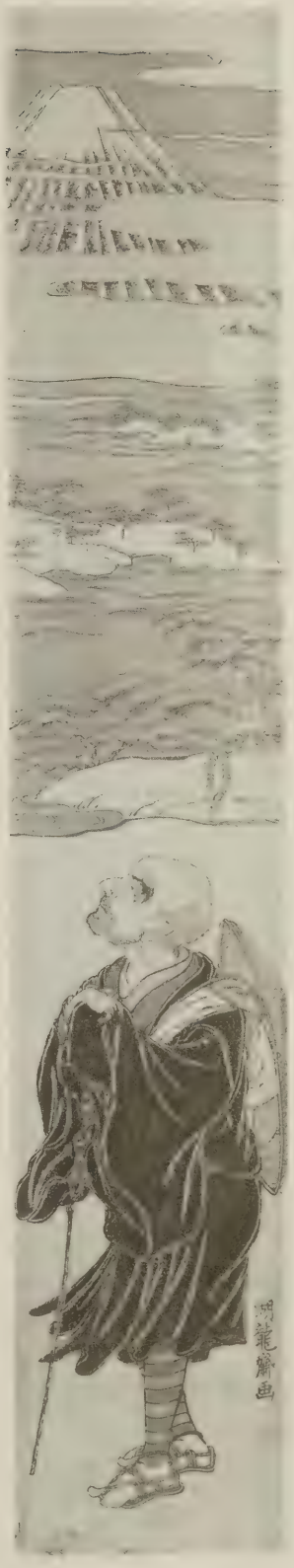

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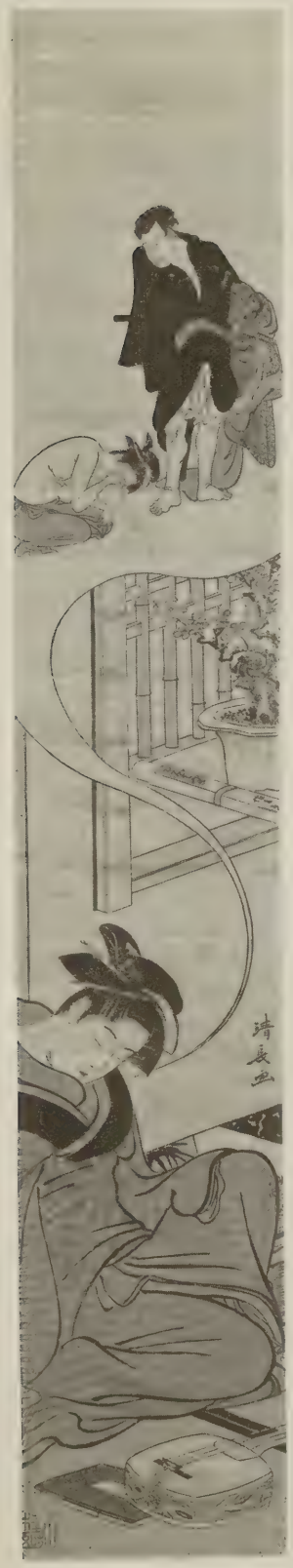

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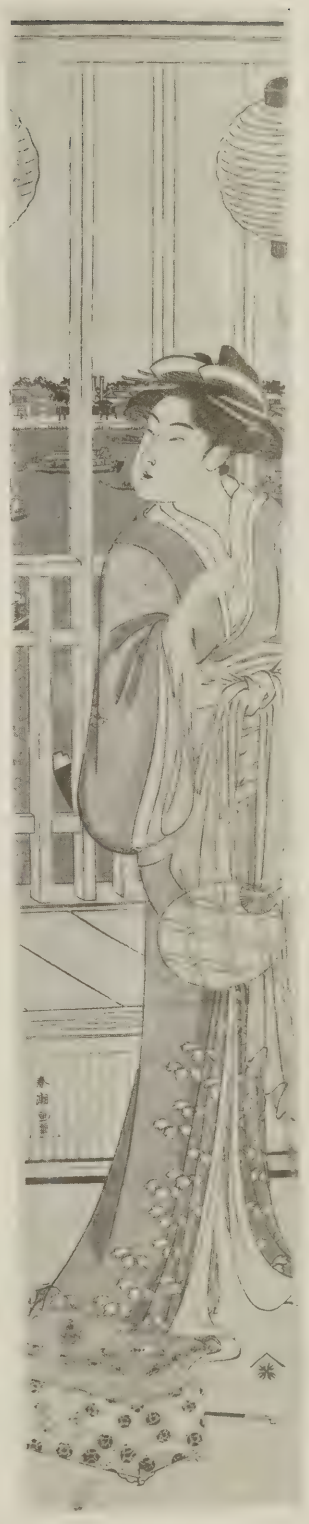

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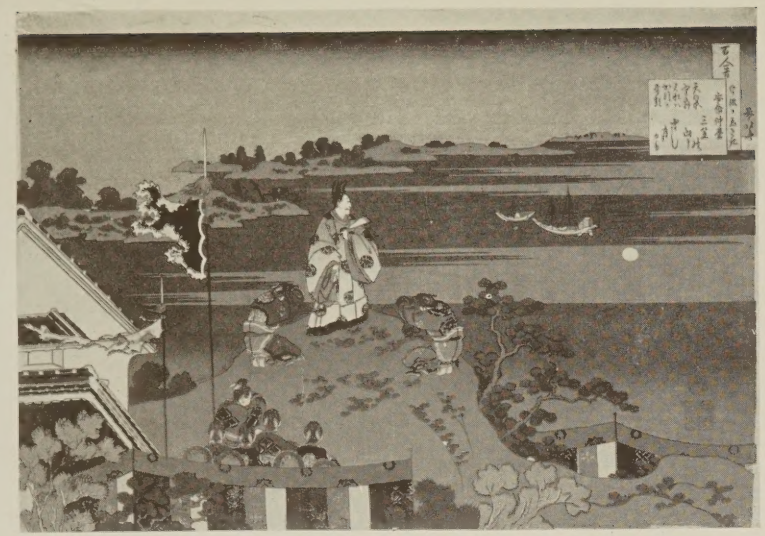

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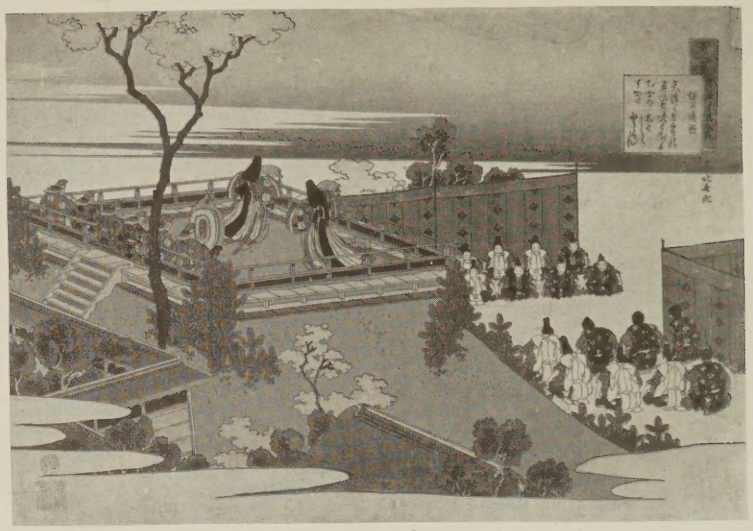

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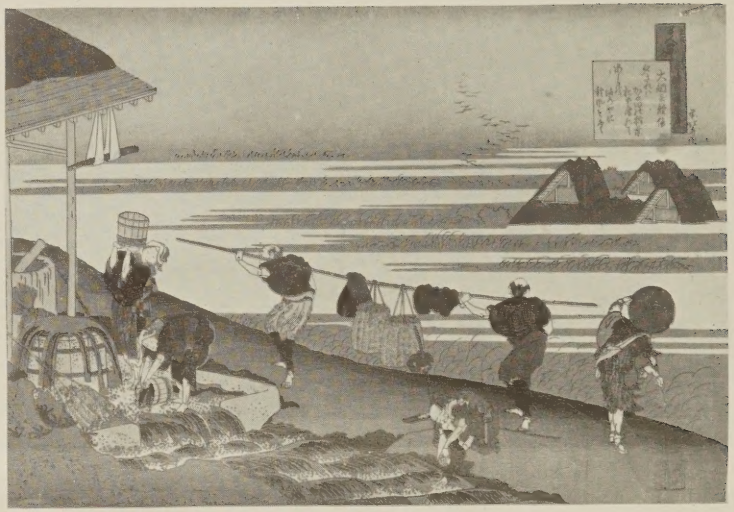

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